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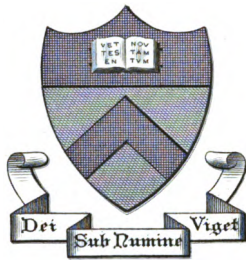
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Folio, THIRD EDITION, the text in German, with 129 plates including the 2 extra plates issued, with only a small number of copies; a remarkably fine copy in the original vellum; RARE *ibid.*, 1620 4 10 0
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- 457 HANDZEICHNUNGEN ALTER MEISTER DER HOLLAENDISCHEN SCHULE. Series I—V, folio, with 320 fine reproductions; in wrappers Haarlem, 1900 8 0 0
- This is a collection of very fine reproductions of typical examples of Rembrandt, Jan Steen, Albert Cuyp, Hobbema, Adriaen and Isack van Ostade, Jan Both, Adriaen van de Velde, Paul Potter, Wouwerman, Lucas van Leyden, Ruisdael, Sir Peter Lely, Cornelius Vischer, and Franz Hals.
- 458 HOGENBERG. (*Title within a circular ornamental design, in the background a hunting scene containing men, animals, etc., lines 1-11:*) | QVADREPEDV | ac volatiliū; Florum præterea et | Fructuum Varj generis effigies ad visuū | adumbratæ., camporumq; prospectibus exornatæ, | cum aurifabris et pictoribus, tum literarum | studiofis, artiumq; sautoribus haud in- | gratæ, tabellis æneis incisæ ac | divulgatæ, per Joannem | Hogenbergium, an<sup>o</sup>: | Salutis ~ 1594. | (*The same, below the circular design, lines 12- the end:*) | Iohan Busse- mecher excu | dit in vbiurum Colonia |
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- This copy has nearly double the number of plates contained in any other I can trace. Nagler and Brulliot, who mention a series of plates on this subject by the same artist, both agree in giving the number as 12, though Nagler, it is true, questions this. Evidently the existence of a title to the series was likewise unknown to these authorities.
- Brulliot ascribes the work to Jean Nicholas Hoogenberg, who was born in 1500 and died, according to him, in 1554, though Nagler gives the date of his death as 1545. Here Brulliot is incorrect, while Nagler's account of the real author's life seem to tally with the date of the work catalogued above. According to Nagler, Johann Hogenberg or Hoogenberg worked in Cologne between 1590 and 1610, and, if this be correct, then the series under consideration represents some of his earlier work.
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- 459 — IMITATIONS OF ORIGINAL DRAWINGS BY HANS HOLBEIN, in the COLLECTION of HIS MAJESTY, for the PORTRAITS of ILLUSTRIOUS PERSONS of the COURT of HENRY VIII. With Biographical Tracts [by E. LODGE]. Published by J. CHAMBERLAINE. Atlas

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 Whitehall; Sala Regalis cum Curia Westmonasterij vulgo West-  
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 per Indias Orientales; an uninscribed plate (Parthey 1264); Naves  
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 Hollandica; Naves Mercatoriæ Hollandicæ Societis Indiæ Orientalis;  
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 Hollandicæ vulgo Vlieten; Boyers; Navis Mercatoria Hollandica vulgo  
 Vliet.

468 HULSEN (Essias von). Repräsentatio der fvrstlichen Avfzug und  
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- 478 — L'Œuvre gravé des Van de Passe. Décrit par D. Franken. 8vo., *sd.* Paris, 1881

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514 ROOSES (Max). Dutch Painters of the Nineteenth Century. With Biographical Notices. Translated by F. KNOWLES. 4to., pp. xv, 253, with numerous illustrations in the text and 24 plates including 6 etchings by P. ZILCKEN, and 6 photogravures mounted on cardboard on linen guards; cloth (pub. £2. 2s) 1898 0 12 6

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TERZA PARTE. BASSI RELIEVI. Plates 1-3, 5-8, 10-12.

- 641 — the same. Parts I—II, in 1 vol., elephant folio, and 1 vol., atlas folio, with 30 COLOURED plates; half russiā 1772-76 25 0 0

This splendid series of plates contains the most accurate reproductions of Raphael's masterpieces of decoration in existence. Executed more than a hundred years since, when the paintings were still in a good state of preservation, it is of greater value than the result of any modern attempt to illustrate them in their present condition. Very few copies were executed in this beautiful manner.

- 642 — The Book of Raphael's Cartoons. By R. Cattermole. 8vo., with 8 fine engraved plates; cloth 1845 0 7 6
- 643 — RAPHAEL: his Life and Works. By J. A. CROWE and G. B. CAVALCASELLE. 2 vols., 8vo., cloth 1882-85 2 2 0
- 644 — Raffaello Sanzio e la Scoperta di un suo quadro. Da F. de Amicis. 4to., with 7 plates in photogravure; sil. Amsterdam, 1898 0 8 0
- 645 ROSINI (G.). STORIA DELLA PITTURA ITALIANA esposta coi Monumenti. 7 vols., 8vo., and 5 vols. in 2, folio, ORIGINAL EDITION, with 367 outline engravings and 254 large elaborate plates of the Masterpieces of Italian Painters; half red morocco, gilt tops, uncut 1839-54 5 5 0
- 646 — the same. 7 vols. in 8, roy. 8vo., and 5 vols. in 2, roy. folio, LARGEST VELLUM PAPER; half red morocco, uncut (the Supplement to the seventh vol. in cloth) 1839-54 12 0 0
- 647 — the same. 7 vols., roy. 8vo., and 5 vols. in 2, roy. folio, LARGEST VELLUM PAPER; whole red morocco extra, gilt edges, by BEDFORD 1839-54 20 0 0
- The latter copies are two of the fifteen which were printed in the extra state.
- 648 — STORIA della PITTURA ITALIANA. Second Edition, adapted for English Readers, by the Addition of three Indexes; 1, an ENGLISH LIST of Plates; 2, an ALPHABETICAL LIST of Painters and the Subjects represented; 3, a TOPOGRAPHICAL INDEX, showing which Italian Paintings are found in every Town and Gallery of Italy and elsewhere. 7 vols., 8vo., with all the 8vo. plates of the first edition, and the 254 large plates reduced to the 8vo. size—in all 485 outline engravings; bds. (pub. £10) 1848-54 1 0 0
- 649 — the same. 7 vols., 8vo., half morocco, gilt tops 1848-54 1 12 0
- The outline engravings are executed with delicacy and spirit, and faithfully represent the original pictures. Any one who has visited the art galleries of Europe or intends to do so, will find Rosini's history a valuable acquisition.
- 650 SCACCIATI (A.) DISEGNI ORIGINALI d'eccellenti PITTORI esistenti nella R. GALLERIA di FIRENZE. Impl. folio, with 100 facsimiles of the original drawings in size and colour; half red morocco Florence, 1766 2 16 0
- 651 SIRÉN (O.). DESSINS ET TABLEAUX ITALIENS de la Renaissance italienne dans les Collections de Suède. Roy. 8vo., with 39 plates and 144 illustrations in the text; bd. Leipzig, 1902 1 7 0
- 652 SOPRANI (R.). VITE DE' PITTORI, SCULTORI, ed ARCHITETTI GENOVESI. In questa seconda Edizione rivedute, accresciute, ed arricchite di Note da C. G. RATTI. 2 vols., 4to., with numerous portraits; in a beautiful old French red morocco extra, gilt edges Genoa, 1768-69 1 8 0

		£	s.	d.
653	TITIAN. DE GLI HABITI ANTICHI ET MODERNI di diuerse PARTI del MONDO Libri due, fatti da CESARE VECELLIO. 8vo., FIRST AND RAREST EDITION, <i>fine impressions of the wood engravings of Costume, from designs by Titian; half russia</i> Venice, 1590	6	6	0
	COLLATION: 24 prel. leaves, and pp. 1-499 with 420 woodcuts.			
654	—— The Life of Titian: with Anecdotes of the distinguished Persons of his Time. By J. NORTHCOTE. 2 vols., 8vo., <i>with portrait; half morocco</i> 1830	0	7	6
655	—— The LIFE and TIMES of TITIAN. With some Account of his Family. By J. A. CROWE and G. B. CAVALCASELLE. Second Edition. 2 vols., 8vo., <i>with portraits and plates; cloth; SCARCE</i> 1881	2	10	0
656	VINCI (LEONARDO DA). LITERARY WORKS, compiled and edited from the Original Manuscripts by J. P. RICHTER. 2 vols., impl. 8vo., <i>with 220 original drawings reproduced in autotype, and numerous other illustrations; cloth, gilt tops (pub. £8. 8s).</i> 1883	5	5	0
657	—— TRATTATO della PITTURA. Con Prefazione di Marco Tabbarrini, preceduto della Vita di Leonardo scritta da Giorgio Vasari. Con nuove Note di Gaetano Milanese. Impl. 8vo., <i>with portrait and numerous woodcuts; cloth gilt</i> Rome, 1890	0	9	0
658	—— Léonard de Vinci, l'artiste et le savant; Essai de Biographie psychologique. Par G. SÉAILLES. 8vo., <i>with portrait; sd.</i> Paris, 1892	0	4	6
659	VITALE (Don P.). LA FELICITA' IN TRONO su' l'ARRIVO, e CORONATIONE di, VITTORIO AMEDEO Duca di Savoia, e di ANNA D'ORLEANS da Francia, Re, e Regina di Sicilia. Folio, <i>with frontispiece and 20 folding plates of the Wedding Festivities in Palermo; red morocco extra, gilt edges</i> Palermo, 1714	15	15	0

## 6. Spanish School

660	CUMBERLAND (R.). Anecdotes of Eminent Painters in Spain, during the Sixteenth and Seventeenth Centuries; with Remarks upon the Present State of Arts in that Kingdom. 2 vols. in 1, 12mo., <i>old calf</i> 1782	0	8	6
661	STIRLING-MAXWELL (Sir W.). ANNALS OF THE ARTISTS OF SPAIN. New Edition, incorporating the Author's own Notes, Additions and Emendations. 4 vols., roy. 8vo., <i>with portrait, 24 steel and mezzotint engravings, and numerous woodcuts; cloth</i> 1891	3	15	0
	With these 4 vols. are the following by the same author: THE CLOISTER LIFE OF THE EMPEROR CHARLES V. 1 vol., <i>with 8 mezzotint engravings, 5 coloured plates, and numerous woodcuts</i> , 1891.—MISCELLANEOUS ESSAYS AND ADDRESSES. 1 vol., <i>with 6 mezzotint engravings</i> , 1891.—these, with the 4 vols. described above, form the complete set of Sir Thomas Stirling-Maxwell's collected works as issued in 1891.			
662	VELAZQUEZ. Diego Velazquez. With a Biographical Introduction and a Description of the Pictures. 4to., <i>pp. 15, with 48 plates; cloth</i> 1901	0	10	6

## III. EARLY BOOKS ILLUSTRATED WITH WOODCUTS

### 1. Germany

#### a. Anonymous Productions, 1478-1558

- 663 JOHANNES HILDESHEMENSIS DE GESTIS TRIUM REGUM.

(Fol. 1 a blank, cut away. Fol. 2a:) Hie hebt sich an ein buch gefetzet in eren vnfers herren | Ihesu cristi vnd feiner muter marien vnd der heiligē dryer | künig wirdig-

£ s. d.

keit wie fy in die land komen . . . | . . . (*Fol. 50b, line 36 :*) orient koment vnd brochtent dem kindt ir offer. (*Fol. 51a, index :*) Das ein yegklicher menfch defter bafz müge wiffen von | was materie difz buch faget fo vindet man es zu handt in di | fer tafelen vnd register . | . . . (*Fol. 53a, line 29 :*) drey gekrönte priester tragent das facrament. |

Sm. folio, *Gothic letter*, 52 printed leaves (7 unmarked, *sigs. b<sup>3</sup>, c-d<sup>6</sup>, e<sup>8</sup>, f<sup>6</sup>, g<sup>8</sup>, h<sup>3</sup>,*) ; 36 long lines to the full page ; with 58 bold and spirited woodcuts, some of which are repeated, and historiated and ornamental initials ; 4 leaves (*D<sub>2</sub> h<sub>1-3</sub>*) and a portion of *D<sub>3</sub>* in facsimile ; vellum, from the library of William Morris (? Augsburg, about 1478)

84 0 0

AN EXTREMELY RARE BOOK, only two or three copies being known. It is not totally undescribed, as Messrs. Tross imagined when they discovered it. Hain mentions it, and gives a careful collation, but reverses the order of the text and the table. He evidently supposed it to be posterior to the edition published by Pryss at Strassburg about 1480 ; but there can be no question of its anteriority. This book was printed by Sorg or Bämle before 1480 in a large type (in which the slanting small v at the beginning of words is a remarkable feature), and the woodblocks were bought or borrowed by Pryss for his reprint in which he used even a smaller fount of the same types, which may also have been procured from Augsburg.

The woodcuts are of the late block-book character. The historiated initials are much superior in design and workmanship to the larger cuts.

## 664 BIBLIA GERMANICA.

(*Fol. 1a, headline :*) Das erft Blat. (*The same, col. 1 :*) Hie hebet an die Epiftel des heyligen prie- | fters fant Iheronimi zu Paulinū vō allen göt- | lichen büchern der hyftori. | Das erft Capitel. | [B]Ruder Am | brofius hat | mir bracht | deine gab . . . | . . . (*Fol. 5a, headline :*) Der Gefchopf. .V. (*with a large woodcut of the creation beneath it. The same, col. 1 :*) Hie hebt fich an. Genefis . . . | . . . (*Fol. .CCCCCLXXXIII, b :*) . . . | . . . Gedruckt | durch anthonium koburger in der löblichen key | ferlichen reychftat Nürenberg. Nach der ge- | burt crifti des gefetzts der genaden. vierzehē | hundert vnd in dem dreyvndachtzigftē iar am | Montag nach Inuocauit . . . | . . .

Divided into 2 vols. folio, 583 leaves, double columns, 50 lines to the column, foliated, but without signatures ; with 110 fine large woodcuts ; oak boards covered with stamped pigskin

Nuremberg, Anton Koburger, 1483

42 0 0

VERY RARE. The grand woodcuts contained in this, the ninth, German Bible are from blocks which were used in the famous Cologne Bible of about 1480, and which must have been purchased by Koburger from Quentel.

They are the finest work of the kind which had yet appeared in

Germany, and were designed probably under the influence of the Dutch School of Art. The designs have been attributed to Israel van Meckenem.

This is one of the finest of the German Bibles and the only one printed by Koberger in that language. The edition is also remarkable for the fact that the temptation of Joseph is attributed to the wife of Pharaoh instead of to Potiphar's wife.

665 OTTO VON PASSAU. DIE VIER UND ZWANZIG ALTEN.

(Foll. 1-3, of which the first is blank and the others contain a list of contents and the preface, missing. Fol. 4 has a full-page woodcut of Christ seated within a mandorla, and surrounded by the 24 elders, on the obverse; and another of S. John with an eagle perched on his right hand, on the reverse. Fol. 5a:) Difs buch ilt genant die vier vnd zwentzig alten \ oder der guldin | tron gefezet von bruder Otten von passowe etwan lefsmeyster der | mindern brüder barfußler closters der itat Bafel mit vil schöner be | richtunge der lerer der heiligen geschriffte die minnende sele zu dez | ewigen götlichen wolgeualen. | . . . (This page is enclosed within a beautiful three-quarter woodcut border of twining foliage and flowers, with grotesques, etc., and the text commences with a curious initial S, the terminations forming two grotesque human heads. Fol. 153a:) Getrucket vn vollendet durch Martin Schot | ten an donerstag nechst vor sant Martins tag | Anno dñi zc. M.cccc.lxxxiiij. iare. | (Fol. 154 contains the register of quires)

Sm. folio, Gothic letter (Proctor's no. 1 type), 151 (of 153) printed leaves, 40 long lines to the page; without signatures, catchwords, and foliation; with, besides the two described above, 24 large woodcuts (2 only, repeated), all being very well coloured by a contemporary hand; initials painted in red and blue; in a contemporary binding of oak boards covered with stamped leather (rebacked), with clasps

Strassburg, M. Schott, 1483 15 15 0

A book of signal rarity, with interesting woodcuts of archaic character. Neither the British Museum nor the Bodleian possesses a copy, and I cannot trace the sale of a copy in the London auction-rooms since 1870. Hain does not mention the book. Copinger 4541.

666 ÆSOP.

(Fol. 1a blank; 1b has the large figure of the Fabulist, with the name ESOPVS over his head. Fol. 2a:) ¶ Vita Esopi fabulatoris clarissimi e greco | latina per Rimicium facta . . | . . . (This heading in four lines of missal-type, is followed by the text in ordinary type:) [Q] Vi per omnem vitam studio | . . . (Fol. 25b, fifth line from bottom:) ¶ Regiftrū fabularū . . | . . . (Fol. 26a:) . . | . . . Prologus metricus in Esopum | . . . (This metrical prologue ends on 26b, line 7:) Et nucleum celat . . (Here a woodcut of Romulus writing, and under it:) r Omulus tyberino . . . (Fol. 27a:) ¶ Primus | ¶ Incipit fabularum liber primus | . . . (Foll. 120-128 wanting. Fol. 129a:) Collecte | (Here a woodcut) | nVmmus multipotens . . | . . . (Fol. 129b, last line:) dolus dolo est illufus. ¶ Finis diuerfarū fabularū. (Fol. 130 blank.)

Sm. folio, Gothic letter, 121 (of 130) leaves, long lines of varying number (34, 35, and 36 to the full pages) with 182 grand woodcuts (not including the 12 which are missing

*by reason of the loss of the nine leaves above specified); without numeration but with signatures; a very fine, large, and sound copy in green morocco*

[Augsburg, Anton Sorg, about 1486] 105 0 0

A BOOK OF EXTREME RARITY, perfect or imperfect: there can hardly be two copies in such marvellously fine condition as this one.

"The woodcuts in this *Æsop* are from the same blocks as in the first edition, and are amongst the very best of the school of Ulm and Augsburg; itself the best school of German Gothic woodcuts. The designs are admirable for force of expression both of feature and action; the accessories are most interesting and full of character; and in short the story is always told in the most direct and the clearest manner that the limited method (which is the best and most ornamental method for book decoration) will allow of. The cutting is worthy of the designs, the lines being always firm and rich, and never cut away; and everything necessary is done unfliningly. Some of these cuts seem by the same hand as those of John Zainer's '*Boccaccio de claris Mulieribus*'; who again may have designed at least some of those of the '*Speculum Humanæ Vitæ*', printed by Gunther Zainer." —William Morris.

The signatures are A-P in eights and Q in ten leaves = 130 leaves, of which there are missing here Ps and Q<sup>1-8</sup>. Hain \*326 = 325. He gives no conjecture as to the printer's name.

667 VORAGINE (Jac. de). *Das Passional*. Folio, 312 leaves (of 387), some defective; with 188 (of 261) grand woodcuts, in good contemporary colouring; morocco, the sides of an early binding inlaid

Nuremberg, A. Koberger, 1488 12 0 0

A volume of the utmost rarity even in an imperfect state. The leaves missing from the above are 1-14, 19-22, 35-37, 40, 48, 60, 161-2, 170-190, 206, 226, 283, 318-19, 326, 354, 363-4, 368-385, besides the 2 unnumbered leaves. The British Museum copy wants 60 leaves (1 and 326-385). It is printed in the same type as the *Schatz-behalter*. Hain \*9981; Proctor 2065.

668 CONFESSIOALE.

(Fol. 1a, title, above a full-page woodcut:) Formula pure confessionis. (On the reverse:) Libellus iste Formu | la pure confessionis | intitulus: compilatus est Colonie lu | cubratione diligētiaq; accuratissima per | religiosum et deuotū quendā patrē Or | dinis Predicatoꝝ ibidem ouentualē. | ad honorē dei et eruditiōē simplicium | chriftifideliū. Anno gratie MCCCC | lxxvij. | (Fol. 16a, line 27:) in secula benedictus. Amen.

12mo., Gothic letter of two sizes, 16 leaves (sigs. a-b<sup>8</sup>), 26-27 long lines to the page; with a woodcut of five penitents kneeling to so many confessors, on title; some leaves at end slightly wormed; calf gilt

[Cologne, about 1490] 8 8 0

VERY RARE. It is unmentioned by Hain, and there seems to be no copy in the British Museum or in the Bodleian Library.

669 ITINERARIUM BEATAE VIRGINIS MARIAE.

(Fol. 1a blank; 1b contains a full-page woodcut of the Virgin with Saints in the lower portion and Christ in glory in the upper. Fol. 2a:) Prefacio in itinerarium feu perigrinatio | nem: beate virginis z dei genitricis marie. | . . . (Fol. 36b:) . . . | preuidit ineternum. Amen ∴ | Finis itinerarij feu peregrinatio | nis beate marie virginis. |

Sm. 4to., Gothic letter, 36 leaves, 32 long lines to the page; with one large woodcut, and 54 smaller ones, illus

ITINERARIUM BEATAE VIRGINIS MARIAE, *continued*:—

£ s. d.

*trating the lives of the Virgin and of Christ, and ornamental initials; vellum* [Ulm, Johann Reger, about 1490]

42 0 0

An excessively rare book, in very fine condition, with woodcuts which enjoy celebrity for their design and character. There is no better proof of the rarity of the book than the fact that it is described by Hain and Brunet alike, as consisting of 32 leaves instead of 36.

The smaller cuts are arranged to form 18 full-page cuts, each in 3 compartments. COLLATION: a-d in eights; e, four leaves.

## 670 NITZSCHEWITZ (Hermannus). NOVUM BEATAE MARIAE VIRGINIS PSALTERIUM.

(*Fol. 1a, title, above a large woodcut:*) Novum beate marie virgis psalterium | de dulciffimis noue legis mirabilib<sup>9</sup> dñi amoris refertis nouit ad tci 3teritōz 3fectū | (*On the reverse a full-page woodcut of the Emperor Frederick III and his son, kneeling in prayer. Fol. 2a, within a woodcut floral border:*) Actum hoc nouū et infraſcri | ptum beate Marie virginis | pſalteriū ad honorē oīmpotē | tis dei ad eiufdē beate Marie | virginis celeſtis et terreſtris | gl'oſe Impatricis Illuſtriffi- | mi Friderici t'cij Impatoris | z maximi Maximiliani . . . | . . . ab earun | dem . . . | maieſtatū hūillimo Cappella | no Hermāno Nitzſchewitz | . . . | . . . | . . . | . . . | . . . Anno-domini Milleſimo-quadringē- | teſimooctuogeſimo Nono Illuſtriffimo Impa | tori Frederico ex Lunenborch delatū Et Anno | Nonageſimofecūdo in menſe Septēbri ad Il- | luſtriffimas ceſarias regiaſqz man<sup>9</sup> pūcialet pre | ſentatū (*ſic*) . . . | . . . | . . . | . . . | Nūc et in Tzenna Ciſterciēſis | ordiſ deuoto clauſtro ſubpncipatu domni. dñi | Nicolai abbatis . . . | . . . | . . . | . . . ad alti celfi ſacri diui pij | (*Continued on the reverse:*) Illuſtriffimi maximi Maximiliani . . . | . . . | . . . nō fine modico ſumptu impreſſum: | . . . (*Fol. 116b, line 8:*) fit 3medatus in terra ignota preſta illi ducatum: |

Sm. 4to., Gothic letter, 116 leaves; with numerous extremely curious woodcuts and elegant and singular borders; bottom margins of a few leaves at the end wormed, otherwise a very fine and large copy in the original binding of oaken boards, pigskin back

Monastery of Zinna, about 1493 105 0 0

EXCESSIVELY RARE; only a limited number of copies having been printed in the Cistercian monastery of Zinna (or Tzenna) near Magdeburg, at the expense of the Emperor Frederick III and his son (afterwards Emperor) Maximilian, whose kneeling figures are introduced in every border. It must have been printed after 1492, the date of its composition, and before 1496, the year which the rubricator of the copy now in the Bodleian Library records as the date of his work. There is no copy in the British Museum.

Brunet, while pointing out the extreme rarity of the book, draws attention to the singular symbolism of its illustrations in which he could only see *l'excessive absurdité*.

But the absurdity spoken of in the Manual is simply in the boldness of conception which marks the artist's work. The blood of the Crucified is seen flowing from his wounds into a barrel, from which it spurts out in several jets upon good men standing round, or



falls into a fountain from which monks take it up in pails. It is from symbolism of this kind that Brunet draws his charge of absurdity.

The woodcuts are, as Didot has remarked, of more archaic type than the contemporary productions of Nuremberg, as indeed might be expected, South Germany being far in advance of Lower Saxony in artistic cultivation.

Four pages of the book (1a, 2a, 27b, 28a) have been reproduced by Burger (*Deutsche und Italiensche Inkunabeln*, pl. 150).

COLLATION:—A—B in eights; C, ten leaves; A—F and H in eights; 4 unmarked leaves; HH, I—K, in eights; L, six leaves.

#### 671 LEBEN DER HEILIGEN (SOMMERTEIL).

(*Fol. 1a:*) Hye hebt sich an das summer | teyl der heyiligen leben vnd zu dē | erften vō dem heyiligen lerer vnd | bischoff fant Ambrosio | (*On the reverse a full-page woodcut (slightly defective) in compartments. Fol. 2a:*) Das register über | daz summerteyl | . . . (*Fol. 3a, headline:*) Das cccxiii blat (*The same, col. 1:*) Hye hebt sich an das | summerteyl der heyli | gen leben vnd zu dē er | sten von dem heyiligen | lerer vnd bischoff fant | Ambrosio | . . . (*Foll. 42, 67, 72, missing. Fol. 268b, colophon, col. 1:*) ¶ Hie endet sich der heyiligen | leben das Summer- teyl das hatt | gedruket vnd volendet Hanns | Schönperger | zu Augspurg am | dornstag nach fant Margareten | tag Nach cristi geburdt. M.cccc. | vnd in dem xciiij. Jare. |

Sm. folio, *Gothic letter*, 265 (of 268) leaves, double columns, 42 lines to the column; signatures and foliation; with over 120 curious woodcuts of archaic character, in contemporary colouring; the first two leaves defective and mended, and some at the end slightly water-stained, otherwise a good sound copy; vellum Augsburg, Johann Schönsperger, 1494

15 15 0

EXCESSIVELY RARE. There is no copy in the British Museum nor in the Bodleian Library. Hain (\*9983) says that nothing is known of the first volume (Winterteil).

COLLATION:—a-z (including w) in eights; aa-gg in eights; hh and ii in sixes; kk, seven leaves; besides the first leaf. Of these, f<sub>1</sub>, i<sub>2</sub> and i<sub>7</sub> are missing from the above copy. The leaves are correctly foliated from the third (cccxiii) to the end of the book (cccclxxviii).

#### 672 COLOGNE CHRONICLE.

[*Fol. 1a, title:*] Die Cronica van der | hilliger Stat Coellen. | (*Here the arms of Cologne surrounded by the effigies of seven Archbishop-Saints, and under them:*) Sancta Colonia diceris . quia sanguine tincta | Sanctorum . meritis quoq̃ itas undiq; cincta (*Last leaf (foliated ccc.l) obverse:*) . . . | Zo der Eren gotz, fyne lieuer moder, vnd der hylliger dry | konynge . jtem tzo nutz ind underrichtüge in vill sachē der gemeynthe Burgerſchaff der hil | liger Stat Coellen . is dit boich van den geschichten der Ertzbuſchoue ind der hilliger | Stat van Coellen . myt etzlichen anderen historien van begynne der werlt . ind des int | ghainwordigen jairs vurf; vergadert mit groißer arbeit ind vlyff vyff vill boicheren | van den bewertften ind ficheritē historiēſchrijueren dae vā berorende. Ind hait gedruckt | mit groißem ernit ind vlijff lohan Koelhoff Burger in Coellen . ind vollendet vp sent | Bartholomeus auent des hilligen Apostels Anno vurf; [*i.e.* 1499] | Got haue lof tzo aller tzijs. vnd | ewichlich. |

Sm. folio, with numerous woodcuts, mostly portraits, coats-of-arms, and battle-scenes; a few wormholes, and the last two leaves inlaid, but a fine and large copy (measuring 13 × 8 $\frac{9}{16}$  inches) in brown morocco extra, gilt edges, from the Syson Park Library Cologne, Koelhoff, 1499

27 0 0

VERY RARE. This copy fetched £36 at the sale of the Syson Park Library.

One of the most important documents of the history of Printing. "This highly worthy art aforesaid was invented first of all in Germany at Mentz on the Rhine." From 1440 essays and investigations were made, and in 1450; a golden year, printing was begun, and the first book printed was a Latin Bible in big types such as are used for Missals.

There are twelve preliminary leaves including the title. Then follows the text in 354 numbered leaves (with many errors of enumeration. The last one is numbered

350). The quire-signatures are A, B, and A-I, in sixes; K, 10 leaves; L-Z, in sixes; a-d, in sixes; e, 4 leaves; f-z, in sixes; aa-mm, in sixes; nn, in 4 leaves.

On the reverse of folio gg1 (under the date of 1450) begins the article "Van der boychdrucker kunst," which gives to this volume most of its importance. It is the first plain public declaration made in Germany, by a printer, that "The first FINDER of Printing was a burgher at Maintz, and was born from Strassburg, and was called Joncker Johan Gudenburch." (This was stated to rebut the absurd claim made in favour of Nicolas Jenson, who had only gone to Venice to begin his cutting and arranging of type, after typography had been already practised there.) As for the Low Countries, Koelhoff was candid enough to say that the art of printing had been *prefigured* in Holland in the Donatus books produced there. Now this allusion cannot refer to the Donatuses which are now usually found in fragments and ascribed to the "Utrecht prototypographer," since these fragments are all purely typographical, and not done by any prefigurement of typography. The only prefigurement of typography that we can imagine is Xylography—an art which was undeniably practised in the Low Countries (and elsewhere) when Gutenberg was a baby. As to the probable author of these statements,—John Koelhoff printed his first dated book in 1472, having presumably learned the art from Ulrich Zell, a refugee printer from Mentz in 1462 (who had printed his own first dated book at Cologne in 1466). Koelhoff sets out his authority in the following words:—"The beginning and the progress of the aforesaid art has been verbally related to me by the honorable man Master Ulrich Zell of Hannan (still in 1499 a printer of books at Cologne), by whom the aforesaid art was brought to Cologne."—He goes on to say that "there are silly men who assert that typography had been practised before [i.e. before Gutenberg], but that is not true, and no specimens are extant in any country of any such practice." These words again prove that the Holland Donatus pieces were not typographical.

- 673 VOCABULARIUS. (*Fol. 1a, title, above a woodcut of the Annunciation:*) Vocabularius variorū terminorū: ex poetis et historiographis congestus. (*On the reverse a fine woodcut of the Virgin and Child. Fol. 33b:*) . . . Impressus per . . . Iohannem prussciuem Argentinensem. Anno . m.ccccii. xvij. Kal. Februarij. (*Fol. 34 blank*)

Sm. 4to., Roman letter, 36 leaves (sigs. A<sup>8</sup>, B-C<sup>4</sup>, D<sup>8</sup>, E<sup>4</sup>, F<sup>6</sup>) with 2 woodcuts; bds. Strassburg, 1502

1 8 0

- 674 RABANUS MAURUS. (*Fol. 1a, title:*) M Agnencij Rabani Mauri De Laudib<sup>9</sup> sancte Crucis opus . eruditione versu prosasq; mirificum. (*Fol. 85b, colophon, printed in red:*) Phorçheim in ædibus Thome Anshelmi . Martis mense . M.D.III. Sub Illustri principe Christofero Baden:

Sm. folio, with woodcuts; some bottom margins strengthened; hf. bd. Pforzheim, 1503

6 6 0

A work remarkable for the curious arrangement of its typography. It is finely printed in Roman letter in red and black. some of the red type being arranged in symbolical figures, mostly cruciform, enclosed within outline woodcuts. Besides these there are two large and fine woodcuts of the author presenting his book to the Pope.

- 675 GRUNPECK (Joseph). (*Title:*) Speculum naturalis cœlestis & propheticæ visionis: omniū calamitatum tribulationū & anxietatum: quæ super omēs status: stirpes & nationes christianæ reipublice: presertim quæ cancro & septimo climati subiecte sunt: proximis tēporibus venture sunt. (*Colophon on fol. 18a:*) Impressum Nurnberge per me Georgiū Stuchs ciuem Nurnbergen . Anno m.d.vij. Septimo kalendas Nouembris.

Sm. folio, Roman letter, 18 leaves (sigs. a-c<sup>6</sup>), with 13 curious woodcuts (1 repeated), within ornamental borders; red morocco extra, gilt edges, by Rivière Nürnberg, 1508

12 12 0

- 676 — the same. Sm. folio, a larger copy; calf

1508 13 13 0

"Ouvrage singulier et par le text et par les figures sur bois qui l'accompagnent." —Brunet.

There is no mark to indicate the engraver. Another edition (with German text) was printed at Nürnberg in the same year, with impressions from the same blocks. There are twelve chapters, each with its special woodcut. One woodcut, representing a church in flames, is in duplicate, occurring on the title, and in its proper place, prefixed to the fifth chapter.

Grunpeck was a German astrologer. He was born at Burghausen in Bavaria in 1473, became secretary and astrologer to Maximilian I, and died in Styria about the middle of the sixteenth century. His works are of a very curious nature.

£ s. d.

- 677 BRANDT (S.). Der richterlich Clagspiegel Ein nutzbarlicher begriff: Wie man setzē vnd formierē sol nach ordnūg der rechtē ein yede clag antwurt vñ ausss sprechene vrteilē . . . Durch Doctorē Sebastianum Brandt wider durchsichtiget, vnd mit mererm fleisz vō neuwem zum theil gebessert, zc. (*Colophon* :) Getruckt . . . durch . . . Martinum Flach Bürger zu Strassburg . . . M.ccccc.xxj . . . 158 (of 160) leaves with one full-page woodcut, another, almost as large, on title, etc.; Strassburg, M. Flach, 1521—Das büech der gemeinen landpot, lands ordnung, Satzung vnd Gebreuch des fürstemthumbs in Obern vnd Nidern Bairn . . . 2 parts, printed in red and black, with woodcuts on titles, and folding woodcuts of fish; title slightly cut into; Ingelstat, 1516-20—Dy new erklerūg der landsz freyheit des loblichen haus vnd Fürstenthumbs obern vnd Nidern Bairn . . . Printed in red and black, with woodcut escutcheon (coloured) on title; Ingelstat, 1516.

In 1 vol., sm. folio, with woodcuts; original oak boards, covered with stamped leather Strassburg and Ingelstat, 1516-21

9 9 0

- 678 VEGETIUS. (*Title* :) Flauij Vegetii Renati vier bücher der Ritterschaft. Zu dem aller durchleuchtigsten grossmächtigsten Fürsten vnd Herren, herrn Maximilian Römischen Kayser löblicher gedächtnus zc. geschriben, mit mancherleyen gerüsten, Bolwercken vñ gebeüwen, zu Kryegssleüfen gehörig . . . Mit einem zusatz, von Büchsen geschoss, Puluer, Fewrwerck, Auff ain neues gemeeret vñnd gebessert. (*Colophon* :) Gedruckt zu Augspurg durch heinrich Stainer Im M.D.XXIX Iar

Sm. folio. Gothic letter, 102 leaves (the last blank), with 124 remarkably fine woodcuts, nearly all full-page, of war-engines and curious implements of war; vellum Augsburg, 1529

5 0 0

The woodcuts are remarkable for their strength and clearness. Some are very curious. One woodcut for instance represents a diver with helmet and air-tube.

COLLATION: A-R in sixes (the last blank), except E and P which have eight and four leaves respectively.

- 679 MICHAELIS (*Epis. Sidoniensis*). BREVIS INSTITVTIO AD CHRISTIANAM Pietatem, secundum Doctrinam Catholicam continens . . . AD VSVM PVERORVM nobilium . . . Per . . . Michaelem Episcopum Sidoniensem, & Suffraganeum Mogunt. MOGVNTIAE, Excudebat Iuo. Schœffer, Anno 1550. (With 24 woodcuts; Mentz, 1550)—THEOLOGIAE LVTHERANAE TRIMEMBRIS EPITOME . . . COLONIAE . Apud Maternum Cholinum . Anno. 1558. (Cologne, 1588)

In 1 vol., 12mo., plain inner margins of a few leaves at the end of the second work slightly wormed; old stamped calf, with initials I. B. and date 1558 on sides; a fine specimen of stamped binding, in excellent preservation 1550 and 1558

3 3 0

### b. The Strassburg School, 1497-1538

- 680 BRUNDSCHWIG (Hieron.). (*Title* :) Dis ist das buch der Ci- | rurgia. Hantwirc | ung der wund artzney von | Hyerōimo brūschwig. (*Colophon* :) . . durch iohannes grūniger gedruck vnd volendt zu strasburgk vff zistag uach sant peter vñ pauli dag. Anno dni . M.ccc.xcvii [*sic*]

Sm. folio, with 50 large and fine woodcuts, nearly full-page size; title mended, and a little wormhole in a few leaves; in the original wooden boards, rebaked; the engraved bookplate of the Heilbronn library pasted on the blank obverse of the first leaf Strassburg, 1497

22 0 0

One of the earliest and best of the illustrated books produced by Grüninger, which form a special school of German design.

COLLATION: A 6 leaves (containing title 1 leaf, Vorred 1 leaf, Register 3 leaves, and a leaf with a woodcut under which Hie fachtet an der erste tractat . . .); Text, signatures A-V in sixes, foliated IX—CXXVIII. Besides these 126 leaves (6+120), there are 4 more unmarked. These four contain Chapters V—VIII of the fourth Tractat, which had not been included in the printing of the text and which ought to be inserted between the leaves P 1 (xciii) and P 2 (xciv). In the manner in which the

volume is bound up here (apparently its original gathering) the sixth preliminary leaf precedes the title, and the four extra-leaves are placed between the Register and leaf IX.

The capitals in the headlines, and the big Roman numerals of the leaves are in the same type as the headings and numerals of the *Gesta Romanorum*.

- 681 **LAYENSPIEGEL.** (*Title, partly xylographic:*) Layen Spiegel. Von rechtmässigen ordnungen in Burgerlichen vnd peinlichen regimenten, mit allegation vñ beweringen ausz geschribnen rechten vnnd gesätzen. (*Colophon on fol. 103 a:*) ¶ Volbracht ist also seligklichen das buch genaht Layenspiegel, In der Freyen statt Strassburg zc. Durch Matheis Hupfuff. In dē jar . . . M.D.X. . . .

Sm. folio, with about 30 woodcuts, several full-page, representing the transaction of civil and criminal affairs in Suabia, courts of justice, scenes of punishment, etc.; vellum Strassburg, 1510

5 5 0

The author's name was Ulrich Tengler. COLLATION: A, six leaves; B, two leaves; C—R in sixes; S, five leaves. The first eight leaves are unnumbered and the remainder are foliated i—xcv. It was reprinted at Augsberg in 1512, with a different series of woodcuts by Hans Burgmair and Hans Franck (see no. 705).

- 682 **GEILER VON KAISERSBERG (Johann).** Der Passion oder dz lyden Iesu Christi vnsers herren, noch (*sic*) dem text der fyer Euangelisten, wie jn dan der hochgelert Doctor Iohānes Geyler von Keyserssberg, zu Strassburg jārlich geprediget hatt.

Sm. folio, Gothic letter, 28 leaves, with 19 remarkable and bold full-page woodcuts (*in the style of Dürer*) of *Scenes from the Life of Christ*; slightly waterstained, but a good copy; bds. S. l. e. a. (Strassburg, c. 1510)

10 10 0

VERY RARE. Weigel suggests that these fine woodcuts may be assigned to Hans Hirtz or Herbst, called Oporinus, the artist and printer, father of the celebrated Basle printer Joh. Oporinus. Others give the credit of their production to Hans Wechtelin, who worked probably in Strassburg or Basel.

COLLATION: A—D in sixes; E, four leaves. E<sub>2</sub> is misprinted E<sub>3</sub>.

- 683 ——— (*Title:*) Predig d' himelfart Ma. Dis seind fier predig vō unser lieben Frawē . . . Gepredigt durch den wirdigē vñ hochgelerte doctorē Iohanē geiler von Keisersperg. Anno dñi. zc. 1409. [*sic* for 1509] . . . (*Colophon on fol. 13a, marked in error XVIII:*) . . . Getruckt durch Iohannes grüninger in . . . Strassburg vnd vollendet . . . vnd inn dem iar . . . Tusent fünffhund't vñ zwölffe gezalt.

Sm. folio, with 1 full-page woodcut, 3 smaller ones, one of which is repeated, and numerous woodcut initials; a few wormholes; Cambridge calf, gilt edges Strassburg, 1512

2 8 0

- 684 ——— (*Title, printed in red:*) Das Schiff der penitentz vñ büßwürckung, gepredigt in dem hohen stiftt, in vnser lieben frauwen münster zu Strassburg . . . in Teütsch gewendt vom latin . . . (*Colophon:*) . . . gedruckt zu Augspurg von maister Johann Otmar . . . Anno dñi Fünfftzehenhundert und Viertzeen zc. *Title within a fine woodcut border in compartments with mark l. B., 129 numbered leaves and 3 leaves of register, on the reverse of the last of which is a fine full-page woodcut of the Crucifixion, by H. Scheuffelein, with his mark* Augsberg, 1514

(*Title, above a woodcut of the author preaching:*) Doctor Keiserspegrs (*sic*) Passion des Herē Iesu . . . Neulich vss dem latyn in tütsche sprach Transsvertiert, durch Iohannem Adelphum Physicum von Strassburg. (*Colophon on fol. cix b:*) . . . Getruckt . . . durch Iohanē grüninger buchtrucker zu strassburg . . . M.D.xiii . . .

114 leaves (foliated) (i)—cxii, of which vii and viii are repeated with 40 large and small spirited woodcuts of the Passion, and numerous ornamental initials Strassburg, 1514

2 works in 1 vol., sm folio, contemporary oaken boards, covered with stamped pigskin, with clasps 1514

12 12 0

- 685 **CÆSAR.** KAIJ IULIJ Cesaris des groszmechtigen ersten Römischen Keyzers Historien . . . so er selbst beschriben . . . nützlich vnnd fruchtbarlich zulesen . . . (*Colophon:*) Getruckt zu Meyntz durch

CÆSAR, continued:—

£. s. d.

Iohannem Schöffler im jar . . . Tausent Fünff hundert vnnnd dreissigsten, im Septemb.

Sm. folio, 195 leaves, with 116 woodcuts of various sizes (some of them occupying a full-page each); bds. Mentz, 1530

9 9 0

Most of the woodcuts in this highly illustrated volume are from Strassburg blocks; but several belong entirely to the Mentz atelier in which they were used.

The translator was M. Ringmann Philesius who dedicated his work to the Emperor Maximilian, from Strassburg in 1507. The dedication is repeated here.

COLLATION: aa, bb, cc, dd, in sixes; ee in eights; A—Z in sixes; a-c in sixes; d in seven leaves.

- 686 — another edition. (*Colophon*:) Getruckt zu Meyntz durch Iuonem Schöffler, im jar . . . Tausent Funffhundert, vnnnd zwey vnd dreissigsten im Iulio.

Sm. folio, 202 leaves, with the same woodcuts as in the preceding edition; a tall copy in half calf *ibid.*, 1532

6 6 0

COLLATION: aa-ff, A—Z, a-e, all in sixes, except d which has only 4 leaves.

- 687 LIVIUS. (*Fol. 1a, title, within a woodcut border, lines 1-6*:) Titi Liniij deß al | ler redtsprechsten vñ hochbe | rümpsten geschicht schreibers: Rö | mische Historien' jetzundt mit gan | tzem fleiß besichtight gebessert vñ ge | mert . . . | (*Colophon on fol. 558a, the last leaf*:) Gedruckt in der löblichen vñ Chur | fürstlichen Statt Meyntz durch Iuonem Schöf | fer. Vollendet am achten tag deß Monats Janu | ari | als man zalt nach der geburt vnsers lieben | Herrn Jesu Christi M.D.XXXviii |

Sm. folio, 558 leaves, with about 250 fine woodcuts of Battles, Sieges, Scenes of Mediæval Life etc., in the style of the 'Strassburg School'; vellum 1538

4 10 0

The second leaf comprises the celebrated dedication to the Emperor Maximilian, printed and published in the home of the First Printing Press; which contains an extremely valuable note for the history of the Art. It is in the second last sentence, and may be thus rendered in English:

In which town (Mentz) was originally invented the wondrous art of Printing; at the beginning by the ingenious John Guttenbergk in the year as counted after Christ 1450, and afterwards by the diligence, cost, and labour of John Faust and Peter Schoeffer, at Mentz, improved and made durable.

### c. Artists with or without Monograms

#### Jost Amman:

- 688 CÆSAR (Julius). (*Title, printed in red and black*:) C. Iulij des Ersten Rö. Keyzers, Warhafftige Beschreibunge aller namhaften fürtrefflichen Kriege, so ihre Keyserliche Maiestet wider die Frantzosen, Teutschen, Engelländer, Römer, vnd andere frembde oder einheimische Völcker . . . Jetzt auff's neue nach M. Ringmanni Philesii verteutschung, auss dem Original Exemplar gebessert . . . Getruckt zu Franckfurt am Mayn, Anno. 1565. (*Colophon*:) Getruckt zu Franckfurt am Mayn, durch Peter Schmidt, in verlegung Sigmund Feyrabends, vnd Simon Hüters. Anno. M.D.LXV

Sm. folio, with about 150 woodcuts by Jost Amman; the fore-margins slightly water-stained and the title mended; neatly hf. bd.

Frankfurt, 1565

3 3 0

First edition with Amman's woodcuts, all of which had already appeared in Fronsperger's *Kriegsbuch*. A second edition was brought out in 1588.

- 689 THURNIER BUCH. [*Vol. I*:] VON ANFANG, Vrsachen, vrsprung, vnd herkommen, der Thurnier im heyligen Römischen Reich Teutscher Nation, Wie viel öffentlicher Landthurnier, von Keyser Heinrich dem ersten dieses Namens an, bisz auff . . . Maximilian den andern . . . gehalten . . . von neuem zusammen getragen, mit schönen neuwen Figuren . . . [*Vol. II*:] THURNIER-BUCH. WARHAFFTIGE BESCHREIBUNG E aller kurtzweil vnd Ritterspil, so . . . Herr Maximilian, König zu Beheym . . . bey vnd in . . . Wien . . . lassen halten . . . [*Vol. III*:] Des Allerdurchleuchtigstē Grossmechtigsten Keyser Carols desz fünfften . . . Ankunfft gen Bintz den 22 Augusti desz 1549. Jars . .

THURNIER BUCH, *continued* :—

£ s. d.

(*Colophon* :) Getruckt zu Franckfurt am Main, bey Georg Raben, in verlegung Sigmund Feyrabends vnd Simon Hüters . . tausent fünffhundert sechsz vnd sechtzig Jar .

3 vols. in 1, sm. folio, with 123 fine woodcuts designed by Jost Amman ; in limp vellum wrapper Frankfurt, 1566

5 0 0

Some of the designs bear the monogram of HB, which used to be erroneously assigned to Hans Bocksperger. These initials represent no doubt some block-cutter who worked for Jost Amman. Amman's initials appear on a great number of the illustrations ; not however upon the large folded one occupying two full pages, which is given twice in the book.

The first volume is a reprint of the text of Ruxner's Turnierbuch.

690 THURNIERBUCH . . A reissue of the preceding book, 3 parts in 1 vol., sm. folio, in the original oak boards covered with stamped hogskin

Frankfurt, Paul Reffeler in verlegung Sigmund Feyerabends, 1578-79

3 3 0

Comprising the same text and woodcuts as the 1566 edition, with which it is virtually almost identical.

691 ——— the same. 3 parts in 1 vol., sm. folio, a fine copy in red morocco extra, gilt edges by Trautz-Bauzonnet, Seillière arms on sides 1578-79

6 10 0

692 BARLETIUS. (*Title* :) Scanderbeg. Warhafft eigentliche vnd kurtze Beschreibung aller namhafften Ritterlichen Schlachten vnd Thaten, so . . . Georg Castriot, genannt Scanderbeg . . . wider beyde Türckische Keyser, Amurath vnd Mahometh . . vom jar 1444 bisz auff das jar 1466 mannlich . . erhalten . . . Erstlich von . . . Marino Barletio . . . in Latein beschriben, Darnach durch Johannem Pincianum verteutscht . . . (*Colophon* :) Gedruckt zu Franckfurt am Mayn, bey Georg Raben, in verlegung Sigmund Feyrabends. M.D.LXXVII.

Sm. folio, with over 70 fine woodcuts by Jost Amman ; hf. bd.

Frankfurt, 1577

3 10 0

COLLATION : )(, 5 leaves ; A—Cc in sixes ; Dd, 4 leaves.

693 INSIGNIA CAESAREAE MAIESTATIS. (*Title* :) INSIGNIA SACRAE CAESAREAE MAIESTATIS, PRINCIPVM, ELECTORVM, AC ALIQVOT ILLUSTRISSIMARVM, ILLVstrium, nobilium, & aliorum familiarum, formis artificiosissimis expressa . . . HIS ADIECTA SVNT TOTIDEM VACVA (*Vti appellant*), Scuta vt alij quozq, quib. hoc institutum placebit, suæ etiam gentis Imagines penicillo adijcere possint . . . (*Colophon* :) IMPRESSVM FRANCOFVRTI AD MOENV, APVD GEORGIVM CORVINVM, impensis Sigismundi Feyerabendij. M.D.LXXIX.

Sm. 4to., consisting of 136 leaves which contain over 250 fine woodcuts and 56 small blank cartouches ; blue morocco extra, with gold tooled ornamental borders, gilt and marbled edges, by E. Niedrée ; A FINE COPY Frankfort, 1579

20 0 0

This is a fine collection of designs of chivalric and emblematic figures, ornamental heraldry, etc. All copies of this rare volume differ in the distribution of the leaves and engravings, each sheet having been separately issued with a special coat of arms. The differences in the number of leaves consist in the greater or less number of leaves with blank cartouches meant for distribution among families that might wish to have their arms added.

694 JAGD-BUCH. (*Title to the first part, printed in red and black* :) Neuw Jag vnnnd Weydwerck Bvch, Das ist Ein grundtliche beschreibung Vom Anfang der Jagten, Auch vom Jäger, seinem Horn vnd Stim Hunden, Wie die zu allerley Wildpret abzurichten . . : Item vom Adelichen Weydwerck der Falcknerey . . . Deszgleichen vom Fisch, Krebs, Otter vnd Biber Fang . . . Gedruckt zu Franckfurt am Mayn bey Johan Feyerabend . . . M.D.LXXXII.

3 parts in 1 vol., sm. folio, with above 150 woodcuts (several repeated) from the designs of Jost Amman, and music for the horn ; a fine copy in vellum Frankfurt, 1582

7 7 0

695 LONICER. VENATYS ET AVCVPIVM ICONIBVS ARTIFICIOSISS. AD VIVVM expressa, & succinctis versibus illustrata, Per Joan. Adam. Lonicerum, Francfortanum. QVIBVS PRAEMISIMVS . . . VENATIONem . . . HERCOLIS STROZAE . . . & HADRIANI CARDINALIS . . . carmen elegans de Venatione . . .

£ s. d.

ADIVNXIMVS POETAS TRES egregios, GRATIVM . . . Nemesianum . . . & Ioannem Darcæum . . . FRANCFORTI Impensis Sigismundi Feyerabendij. M.D.LXXXII.

Sm. 4to., with very fine impressions of the 40 woodcuts, designed by Jost Amman; a large and fine copy in dark green morocco, gilt edges, from the Beckford Library Frankfurt, 1582

21 0 0

Above each woodcut is a quatrain in Latin, below, another in German. The illustrations were issued separately in the same year, under the title of "Künstliche wolgerissene New Figuren von allerlei Jag und Weidtwerk." in small quarto. They were also comprised in the folio "New Jag und Weydwerck Buch" (see above) likewise printed in 1582.

Only one of the designs is marked with Amman's signature. Some of the others bear the monograms of his assistants CM, HS, MB.

COLLATION: A, 4 leaves; b-d in fours; e, 4 leaves (the last blank); A-O in fours; P, 3 leaves.

- 696 AMMAN. Cleri totius Romanæ Ecclesiæ subiecti, Seu, PONTIFICIORVM ORDINVM OMNIYM OMNINO VTRIVSQVE SEXVS, HABITVS, ARTIFICIOSISSIMIS figuris, quibus FRANCISCI MODII singula octosticha adiecta sunt, nunc primum à IUDICO AMMANNO EXPRESSI . . . ADDITO LIBELLO SINGULARI EIVSDEM FRANCISCI Modii Brug, in quo cuiusque ordinis Ecclesiastici origo . . . delineatur. Francoforti sumptib. Sigismundi Feyerabendij. 1585.

Sm. 4to., with 104 woodcuts of ecclesiastical costume, designed (and probably also engraved) by Jost Amman; old calf Frankfurt, 1585

3 3 0

- 697 — the same. Sm. 4to., morocco extra, gilt edges 1585

7 7 0

- 698 — the same. Sm. 4to., a fine and very large copy in brown morocco, gilt edges, by Rivière 1585

9 9 0

FIRST EDITION. A German version was issued in the same year. The number of blocks used was 101, but as the same figure appeared on P, and A<sub>2</sub>, the impressions amount to 102; not including the duplicate of the first cut which is given on the title-page. The figure on C<sub>1</sub> was not reproduced in the German issue. As for the verses and headings which accompany the cuts in both editions, they are distributed with utter carelessness, and are insufficient for distinguishing an illustration.

COLLATION: A, 6 leaves; B—Z, a-e, all in fours. The "Liber singularis" of Modius commences with a new title on b<sub>1</sub>. The leaves comprised in signatures C—Z are printed on one side only.

- 699 GYNÆCEUM. Gynæceum, Siue THEATRVM MVLIERYM IN QVO PRAECIPVARVM . . . NATIONVM, GENTIVM, popvlorumqve, CIVIVSCVNQVE dignitatis, ordinis, status, conditionis, professionis, ætatis, fœmineos habitus videre est, ARTIFICIOSISSIMIS NVNC PRIMUM figuris . . . expressos à IODOCO AMANO . ADDITIS AD SINGVLAS FIGVRAS SINGVLIS octostichis FRANCISCI MODII BRUG . . . M.D.LXXXVI. Francoforti, Impensis Sigismundi Feyerabendij.

Sm. 4to., with 123 fine woodcuts of full-length figures of female costume (including that on the title); a very fine copy in old French calf gilt with the arms of Joseph Bonnier de la Mosson (tresorier des Etats du Languedoc, c. 1740) on the upper and his name on the lower cover

Frankfort, 1586

8 8 0

Another issue, with a German text, was made at the same time; containing the same woodcuts but in slightly different arrangement.

COLLATION: A—Z and a-g, all in fours. The last leaf comprises the colophon.

- 700 DAS BUCH DER LIEBE, Inhaltendt Herrliche, Schöne Historien Allerley Alten vnd neuen Exempel . . .

Sm. folio, about 370 pretty woodcuts (including repetitions); the title in facsimile; a fine copy in dark green morocco extra, gilt edges, with the Seillièr arms on the sides

Frankfort am Mayn, Johann Feyerabendt in verlegung Sigmund Feyerabendts, 1587

14 0 0

A collection of the popular Romances of Europe, abridged in "zierlicher teutscher Sprach." The woodcuts are apparently from designs by Amman or his scholars. None of them is signed. They have been ascribed to Virgil Solis.

- 701 KUNSTBÜCHLIN. (Title, printed in red and black:) Kunstbüchlin, Darinnen neben Fürbildung vieler, Geistlicher unnd Weltlicher, Hohes vnd Niederstands Personen . . . allerhandt Kunstreiche Stück

KÜNSTBÜCHLIN, *continued* :—

£ s. d.

vnd Figuren . . . Alles auff das zierlichst vnd künstlichst gerissen, durch weylant den fürtrefflichen vnd weitberümbten Jost Ammon von Nürnberg . . . (*Colophon* :) Getruckt zu Franckfurt am Mayn, durch Romanum Beatum, in Verlegung Johann Feyerabends . 1599.

Sm. 4to., with 293 full-page woodcuts, and one on the title; top margin of title a little cut into; calf gilt, gilt edges Frankfort, 1599 16 16 0

This is now a very scarce book. It was formed by the gathering of the blocks of Amman's best designs and printing them together as a set of models for artists, a single page each illustration, with nothing in the way of letterpress except the title and dedication which were prefixed to the 147 leaves of engravings.

COLLATION : Title and Preface, 3 leaves ; A—Z, Aa—Oo<sub>3</sub> in fours.

702 JOST AMMAN'S Ehebrecherbrücke des Königs Artus : Facsimile-Reproduction des aus 8 Blättern bestehenden Original-Holzschnittes. *Eight leaves in an impl. portfolio* Munich, 1883 0 18 0

Only one hundred copies printed. Eight large sheets in facsimile from the unique complete original in the Hauslab collection at Vienna. Portion of the design represents the sports and tournaments of King Arthur's court, but the chief subject is the ride over the Adulterers' Bridge, from which many lords and ladies are seen tumbling into the waters.

## Hans Baldung :

703 WYLE (Nicolaus von). Translatzion oder tütschungē des hochgeachten Nicolai von Wyle : den zyten Statschriber der stat Esselingen : etlicher bücher Enee siluij : Pogij florētini : Felicis hemerlin : doctoris. Mit sumpt andern schryfften . . . (*Colophon* :) Flyszigelichen geordnet vnd getruckt Iohānes Bryse : Burger tzu Straszburg : tzum Thiergarten Vff Sant Iohans enthauptung tage. Anno dni .M.ccccx.

Sm. folio, with 19 woodcuts of various sizes ; a fine copy in crimson morocco extra, gilt edges, with the Seillière arms on the sides

Strassburg, 1510 15 15 0

COLLATION : 8 preliminary leaves ; sign. a-y in sixes, z in eight leaves.—148 leaves.

A RARE BOOK containing a number of interesting pieces popularized and introduced to German literature. Among them are works of Petrarch, Poggio, Æneas Sylvius, etc., and they include the stories of Euryalus and Lucretia, Guiscard and Sigismunda, De Amoris Remedio, Hemmerlin's Rich Beggar, Lucian's Golden Ass, Jerome of Prague's Burning, etc. The book ends with an amusing essay by Wyle himself upon the misuse of words and titles, and ambiguous spelling. (He wrote in the fourteen sixties and seventies.)

Some of the woodcuts are by Hans Baldung Grün whose monogram appears upon the large woodcut illustrating Lucian's Golden Ass.

## H. S. Beham :

704 KUNST UND LER BUCH. Sebalden Behems Kunst vnd Ler Büchlin, Malen vnd Reissen zulernern . . . Malern vnd Kunstbaren Werkleuten dienlich. Zu Franckfurt, Bei Christian Egenolffs Erben. M.D. LXV.

Sm. 4to., title printed in red and black and bearing 2 large woodcut heads ; with 39 woodcuts of figures, 2 of ornament, and 12 of diagrams ; red morocco extra, gilt edges, by Rivière Frankfort, 1565 32 0 0

Two of the woodcuts bear the monogram of H. S. B. and the date of 1546, in which year the Kunstbuchlein had first appeared. It comprises the designs of Beham's very rare book on the Horse which had appeared still earlier (in 1528) as well as many others destined for the instruction of artists and decorators.


COLLATION : 27 leaves in signatures of A—G in fours, the last leaf blank.

## Hans Burgmair :




705 LAYENSPIEGEL. (*Title, in red and black* :) Der neu Layenspiegel Von rechtmässigen ordnungen in Burgerlichen vnd peinlichen Regimenten . Mit Addition . Auch der guldin Bulla, Künigklich



£ s. d.

Reformaton, landfriden. Auch bewärung gemeiner recht vñ anderm antzaigen . . . (*Colophon on fol. cciib:*)  Volbracht ist also seliglichñ diser new Layenspiegel mit seinen Additionñ, In der Kaiserlichen statt Augspurg des lands Swaben, von maister Hansen Otmar . . . 1512. (*On the obverse of the following leaf is a woodcut beneath which are four lines of verse, Epitaphion Vdalrici Tenngler*).

Sm. folio, with 34 full-page woodcuts, by Hans Burgmair and Hans Franck, of judicial trials, methods of punishment, etc.; in the original binding of oak boards, covered with stamped leather, with bosses and clasps, the back neatly repaired Augsburg, 1512

COLLATION:  8 leaves;  4 leaves;  six leaves; A—Z (including W), in sixes; aa-dd in sixes; ee, four leaves; ff-kk, in sixes.

- 706 THE TRIUMPH OF THE EMPEROR MAXIMILIAN: a Collection of 50 ORIGINAL IMPRESSIONS of the large and beautiful Woodcuts after BURGMAIR'S Designs. Mounted, and enclosed in a half morocco impl. portfolio (Nuremberg, 1516-19)

Only two collections of original impressions are recorded by Bartsch; both in public libraries, and each wanting about 50 leaves.

- 707 — Le Triomphe de l'Empereur Maximilien I, en une suite de cent trent cinq planches gravées en bois d'après les desseins de Hans Burgmair, accompagnées de l'ancienne Description dictée par l'Empereur à son Secrétaire Marc Treitzsaurwein. Atlas folio, LARGE AND THICK PAPER, 135 magnificent full-page woodcuts; the text in German and French; russia, gilt edges Vienna, 1796

- 708 — the same in 2 vols.

ARC TRIOMPHAL DE L'EMPEREUR MAXIMILIEN I. gravé en bois d'après les Dessins d'ALBERT DÜRER. 92 fine large woodcuts

Vienna, T. Mollo, 1799

- together 3 vols., roy. folio, old French mottled calf gilt 1796-9

The Triumph of the Emperor Maximilian is the finest and most magnificent work produced by Burgmair. Nagler suggests that Dürer gave him assistance in the drawing of the numerous designs, but this is questionable. The names of the seventeen engravers (Jerome, Resch, Jost Negker, and others) are known. They include that of Hans Scheuffelein who may have given Burgmair help in the designs as well as assisted to translate the designs into woodcuts.

- 709 TEWRDANNCK.

(*Fol. 1a, title:*) Die geuerlicheiten vnd einsteils | der geschichten des loblichen streyt | paren vnd hochber-  
iümbten helds | vnd Ritters herr Tewrdannckhs | (*Fol. 2a, dedication* Aller gnedigister herr; *it finishes on the reverse of the same leaf:*) . . . | Geben zu Nuremberg am ersten tag des Hertzen Anno | domini Tausent fünffhundert vnnd im sybentzehenden | Jar. | Ewer küniglichen | Mayestat. | Diemütigister | Capplan. | Melchior Pfintzing. | . . . (*Colophon on fol. 290 b:*) . . . | Gedruckt in der Kayserlichen | Stat Nürnberg durch | den Eltern Hannsen | Schönsperger | Burger zu | Augspurg. |

Folio, FIRST EDITION, with the earliest impressions of the 118 grand woodcuts designed by Hans Burgmair; the title inlaid; a beautiful and large copy (14 $\frac{5}{16}$  × 9 $\frac{5}{8}$  in.) in old French citron morocco extra, gilt edges, by PADELOUP

Nuremberg, 1517 115 0 0

- 710 — the same. Folio, A SUPERB COPY, extraordinarily large and fine (14 $\frac{1}{2}$  × 10 $\frac{1}{8}$  in.); red morocco extra, gilt edges, by Rivière 1517 175 0 0

VERY RARE, even in Germany; the book being a favourite with

7 \*

TEWRDANNCK, *continued* :—

£ s. d.

collectors in all countries, from the beauty of its woodcuts, the chivalric allegory of the poem, and the extraordinary elegance of its typography, in which graceful curves and flourishes accompany the finely-modelled characters of the letterpress.

The poem was written by Melchior Pfintzing between 1512 and 1516, for the delight and instruction of the young king of Spain (afterwards the Emperor Charles V), from the papers of the Emperor Maximilian's secretary, which are supposed to have been dictated or inspired by the Emperor himself. The Tewrdannck embodies in a romantic and allegorical form the story of the wooing of Mary of Burgundy by the young and knightly Maximilian, while Archduke of Austria. There is a key at the end which explains the characters; thus: "so wurdet durch den edlen König Romreich verstanden der löblich Herr H. C. V. B." (Herzog Carl von Burgund). "Die Königin Ernreich bedewet desselben König Romreichs Tochter F. M. H. Z. B." (Fräulein Maria Herzogin zu Burgund). "Tewrdanck bedeut den löblichen Fürsten R. M. E. Z. O. V. B." (Rex Maximilian Ertzherzog zu Osterreich und Burgund). The name Tewrdannck is given him because all his thoughts are noble.

This first edition is vastly superior to the second one, in its paper, the carefulness of the type work, and the beauty of impressions. It was apparently not a published book, but issued only for private distribution.

- 711 ——— SECOND EDITION. (*Title* :) DIE GEUERLICHEITEN VND EINS TEILS | DER GESCHICHTEN des LOBLICHE STREIT | BAREN VND HOCHBERUMBTEN HELDS | VND RITTERS TEWRDANNCKHS. (*On the reverse* :) Mit gnaden vñ Priuilegien . . . (*Leaf 2* :) Aller gnedigister herr . . . (*as in the first edition*. *Colophon* :) Gedruckt in der Kayserlichen Stat Augspurg durch den Eltern Hansen Schönsperger in Jar Tausend fünffhundert vnd in Neuntzehenden.

Sm. folio, with the same 118 woodcuts as in the first edition; fine and large (14×9½ in.); in old French red morocco extra, gilt edges (by Derome le Jeune)

Augsburg, 1519 50 0 0

This copy has a beautifully written list of illustrations, in French, occupying five leaves, inserted at the end.

First published edition, and still, notwithstanding its inferiority to the first issue, a splendidly fine and handsome book. The imperial privilege to the printer appeared for the first time in the 1519 edition.

- 712 DER WEISS KUNIG. Der Weiss Kunig. Eine Erzehlung von den Thaten Kaiser Maximilian des Ersten. Von Marx Treitzsaurwein auf dessen Angaben zusammengetragen, nebst den von Hannsen Burgmair dazu verfertigten Holzschnitten. Herausgegeben aus dem Manuscripte der kaiserl. Königl. Hofbibliothek.

Sm. folio, with fine impressions of the 237 grand woodcuts by Hans Burgmair, from the original old blocks; half calf, entirely UNCUT

Wien, 1775 12 0 0

- 712\* ——— the same. Sm. folio, THICK AND FINE PAPER; with the 8 extra plates; a fine copy in red morocco extra, gilt edges, by Bedford 1775-1869 14 0 0

Two hundred and thirty-six out of the two hundred and forty-nine original blocks were preserved in Vienna till 1775, when Bartsch first published the German text, with 237 woodcuts. The 237th was a new engraving copied from one of the thirteen of which the blocks had been lost. In 1869 Tross of Paris caused eight others of the thirteen to be reproduced in facsimile, as a supplement to the edition of 1775, from a complete set of 16th century impressions (very few of which had been taken) belonging to the Imperial Library at Vienna.

## CELTES, continued :—

£ s. d.

Many persons think that *Weiss Kunig* means *Wise King*, because at the beginning of the book the *Alt Weiss Kunig* is stated to have so been styled for his great wisdom. That was not the intention of the story-teller, who desired to express that, for his learning, wisdom and greatness, that monarch was called the *White King* (*Rex Albus*) as distinguished from the *Green King* of Hungary, the *Blue King* of France, the *Black King* of Aragon, the *Red* (Richard III) and *Red-White* (Henry VII) Kings of England, the *Brown Company* (States of Flanders), etc. His wife, the *White Queen*, is the mother of the *Young White King* (Maximilian).

The former of the two copies has eleven leaves of title and introduction in French; they were issued with copies acquired by Edwards of Pall Mall in 1799.

- 713 *IMAGES DE SAINTS ET SAINTES* issus de la Famille de l'Empereur Maximilien I. En une Suite de cent dix neuf planches . . . d'après les dessins de Hans Burgmaier [publiées par Bartsch]. Folio, with 119 *fine impressions from the original woodblocks, which were engraved in 1518-19; half morocco* Vienne, 1799

5 0 0

- 713\*—— the same. Folio, FINE PAPER, *half morocco, gilt top, uncut* 1799  
A splendidly illustrated volume. Bartsch was the producer of this as well as of other books of the Maximilian series. It is said that only a single copy of the original impressions is now in existence.

6 0 0

- 714 *CICERO. OFFICIA M.T.C.* Ein Buch, So Marcus Tullius Cicero der Römer, zu seynem Sune Marco. Von den tugentsamen ämptern vnd zugehörungen, eynes wol und recht lebenden Menschen, in Latein geschriben, Welchs auff begere Herren Iohansen von Schwartzberg's zc. verteutschet, Vnd volgens, Durch jni, in zyerlicher Hochteutsch gebracht . . . M.D.XXXI. (*Colophon on fol. 99b:*) Gedruckt in der Keyserlichen Statt Augspurg, durch Heynrichen Steyner. Vollandet am. XXIX. tag Aprilis. Im M.D.XXXI. Jar.

Sm. folio, with 103 *fine woodcuts from the designs of Hans Burgmaier, including a striking portrait of Schwartzberg, after Albert Dürer; brown morocco extra, gilt edges, with the Seillière arms on the sides* 1531

15 0 0

This is the second issue of a remarkable book, first issued two months previously, and frequently afterwards reprinted. It therefore contains the woodcuts in their early state. The translator inserted illustrative German rhymes, couplets and quatrains, between the paragraph-sections of his version,—from which the work derives an additional interest as a contribution to original German literature.

There is a good deal of discussion on the subject of these designs, in the Monogrammisten, in Bartsch, and elsewhere; which might have been avoided if the preface of this book had been consulted. We learn from it that all the woodcuts had been ready for printing in 1520, a date which may be held to justify the assignment of the drawings to Burgmaier. One of the designs (on fol. 78) bears the well-known initials H. B. in a regular form; another on (fol. 73) has Hbb with H. W., probably a redrawing by Hans Wolff of H. B.'s design. The large portrait of Schwartzberg; was redrawn from Dürer's work by a man whose mark is B traversed by I (often supposed to be Johann Burgmaier), and is probably the latest addition made to the illustrations, having been suggested by the Freyherr's death in 1528.

- 714\*—— *OFFICIA M.T.C.* Another edition. (*Colophon on fol. 99b:*) Gedruckt in . . . Augspurg, durch Heynrichen Steyner. Vollandet am. III. tag Augusti. Im. M.D.XXXII. Jar.

*DER TEUTSCH CICERO* . . . Ersehen vnd widerfleyssig gedrückt, Anno M.D.XXXV. (*Fol. 166:*) . . . Gedrückt vnd vollandet in der Kayserlichen Statt Augspurg, durch Heinrich Steyner . . . M.D.XXXV.

2 vols. in 1, sm. folio, with 231 *large woodcuts* (128 + 103) by Scheuffelein, Burgmaier, and others; *green morocco extra, gilt edges*

1532-35 19 19 0

Two of the most splendidly and richly illustrated volumes ever produced in Germany. The contents of the first volume are Aretino's *Life of Cicero*; Cicero's works: *De Senectute*, *Tusculan Questions*, *de Amicitia*; Johann von Schwartzberg's von dem Zutrinken, his Poem on Robbers, his Memorial der Tugend, and his Kummer Trost. The second volume contains Cicero's *officia*. The translations were done by or for the Lord of Schwartzberg, and his own original works added; and the whole compilation made after the death, in 1528, of that nobleman, whom the editor calls *der Teutsch Cicero*. His portrait, reduced from Albert Dürer, is given in each part.

## Lucas Cranach, the Elder:

- 715 *PROCOPIUS. (Fol. 1a:)* PROCOPIVS DE BELLO GOTTORVM. Opus Procopi de bello Gottorum. cum inhibitione. S. d. dñi Julii pape II . . . (*Fol. 132b:*)

PROCOPIUS, *continued* :—

£ s. d.

... Impressum Romæ der Ioannem Besickem Alemanum . . . M.D.VI.  
Die xx. Mensis Iunii. 134 leaves (including *Errata*, 2 leaves), Rome,  
1506—Imperatorum Romanorum Vite [a Georgio Merula, etc.] . . .  
12 leaves, the last blank, with signatures AA—CC—MERULA (Georgius).  
(*Fol.* 9a, numbered i:) GEORGII MERVLAE ALEXANDRINI ANTIQVITATIS  
VICECOMITVM LIBER PRIMVS . . . 8 unnumbered leaves, of which the first is  
blank, 137 numbered, and another unnumbered (Milan, A. Minutianus, n. d.)


In 1 vol. sm. folio, contemporary oaken boards, half covered with  
stamped pigskin Rome, 1506, Milan, n. d.

25 0 0

With two remarkable early German bookplates, both printed from wood  
blocks, pasted within the covers. The first (165×128 mm.), which was executed by  
Lucas Cranach the elder about 1515, though it is not signed, represents a female figure  
holding in her hands the arms of Christof Scheurl I von Defersdorf and those of his  
wife Helena Tucher of Nuremberg; above is the inscription, "Hic Scheurlina simul  
Tucheringa. signa refulgent que doctor gemini Scheurle parentis habes." The other  
(230×143 mm.), a fine example of the school of Dürer, in contemporary colouring,  
shows Christof Scheurl, his arms placed a little before him, with his two sons, kneeling  
in an attitude of prayer before Christ on the cross. In the margins are printed verses  
from the Bible, and at foot the inscription "[Lib]er Christ. Scheurli" with the dates  
of his birth and those of his sons.

## Albert Dürer :

## 716 BRIGITTA (S.). REVELATIONES.

(*Fol.* 1a, title, above a full-page woodcut of S. Bridget:) Reuelationes sancte Birgitte (On the reverse:) Prologus in librum Celestium reuelationū sancte | Birgitti nouiter cum figuris impressum. | . . .  
(*Fol.* 2a:) Insignia Regie Maiestatis (*Fol.* 2b:) Arma strennui Militis Floriani Waldauf (*Fol.* 3a:) Epistola dñi Ioh'is cardinalis de turre | cremata . . . | . . . (*Fol.* 15a, col. 1:) Incipit primus liber Reuelationū ce | lestium domine Birgitte de suecia. | . . . (*Fol.* 257b:) . . . p  
Anthoniū Koberger ciuē Nu- | remburgen. impressio finiunt. Anno domini . M.ccccx.ii. mensis Se | ptēbris . . . | (*Fol.* 258 blank. *Fol.* 259a, col. 1:)  Incipit tabula . . . | . . . (*Fol.* 311b, col. 2:) . . . | Explicit tabula libroꝝ celestium | reuelationum. | (*Fol.* 312 a blank, cut away)

Sm. folio, Gothic letter, 311 leaves, double columns, 57 lines to the column; with several fine and spirited woodcuts, some of which are full-page, from the designs of Albert Dürer; vellum

Nuremberg, A. Koberger, 1500 8 8 0

717 — the same. Sm. folio, a larger and finer copy; vellum 1500 12 12 0

There is no signature to the designs, but the critics are now agreed that Dürer, in his earlier period, was the creator. There are 6 full-page cuts, making 7 by repetition; a smaller one 'Magister Magnus. S.p. pfessis'; and 9 pages of made-up subjects, in which 25 cuts are used, making 51 by repetition. The ambiguous dating of the book has sometimes caused it to be taken for 1521, whereas it is intended to represent the 21st of September 1500.

COLLATION: 14 preliminary leaves; a-z in eights; A—F in eights; G—H in sixes (the last blank); a-f in eights; g, five leaves. Mr. Copinger incorrectly gives the number of leaves as 298.

718 CELTES (Conrad). (*Title*:) OPERA HROSVITE ILLVSTRIS ET MONIALIS GERMANE GENTE SAXONICA ORTE NVPER A CONRADO CELTE INVENTA . . . (*Colophon*:) . . . Impressum Norunbergæ sub Priuilegio Sodalitatis Celticæ . . . Anno christi Quingentefimoprimo supra Millesimum . . . A P.

Sm. folio, printed in Roman letter, with eight grand woodcuts, full-page size, by ALBERT DÜRER; partly coloured with care by a contemporary hand; a fine large copy in German boards

(Nuremberg, privately printed in the *Ædes*

*Pirkheimerianæ*) 1501 40 0 0

The critics are greatly divided on the question whether these

CELTES, *continued*:—

£ s. d.

unmarked woodcuts were really executed by Dürer, or by another whose name no one even pretends to guess at. The friendship between Pirkheimer and Dürer, the circumstance that the book was printed in Pirkheimer's house, and the fact that no other artist in Nürnberg at the time is known who could have done such work—ought to set doubts at rest.

- 719 ——— (Fol. 1a, title :) CONRADI CELTIS PROTVCII PRIMI INTER GERMANOS IMPERATORIIS MANIBVS POETE LAVREATI QVATVOR, LIBRI AMORVM . . . (Colophon on fol. 118b :) Absoluta sūt hæc C.C. opa in Vienna Domicilio Max. Augusti Cæsa . Anno M. D. noui seculi II. kalē . Febru . Impressa autem Noribergæ eiusd' anni Nonis Aprilibus . Sub priuilegio Sodalitatis Celticæ . . . (Fol. 119 contains the list of errata, and the last leaf has a woodcut of Apollo pursuing Daphne on the obverse and is blank on the reverse)

4to., printed in Roman letter, with woodcut title-page, 9 full-page woodcuts and a large folding birds-eye view of the city of Nuremberg; slightly wormed, and the last leaf very slightly defective; a large copy in bds.

Nuremberg, (privately printed in the *Ædes Pirkheimerianæ*), 1502 45 0 0

The "Amores" are followed by Celtes' *libellus de origine, situ, moribus, et institutis Norimbergæ*; and the *Ludus Dyanæ*, a pageant-play performed by the *Danubian Literary Society* at Linz before the Emperor Maximilian; etc.

Three of the woodcuts are certainly by Dürer; the one on the back of the title which represents Celtes presenting his book to the Emperor Maximilian; the figure of Philosophy (represented as a Queen enthroned, within a rich emblematic border), which bears Dürer's well-known mark, a D within an A; and the one on the last page of the book, representing the pursuit of Daphne by Apollo and her metamorphosis into a laurel-tree, which bears the escutcheons of Pirkheimer and his wife.

Of the other woodcuts, one is a large portrait of S. Sebald, the patron saint of Nuremberg; four are allegorical representations of Cracow, Ratisbon, Mentz, and Lubeck, given as types of E., S., W., and N. Germany; and the remaining woodcut is in eight compartments, in the middle Celtes writing, his arms and the fountain of the Muses below, and around the chief figures of classical mythology.

Besides these there is the large folding view of Nuremberg.

COLLATION: a, b, in eights; c, d, in sixes; e, f, eights; g, four; h, six; i, eight; k, six; l, m, eights; n, six; o, p, q, eights; r, six leaves. Besides these 120 leaves there is a folding double-leaf View of Nuremberg between m 2 and m 3.

- 720 DÜRER. (Title :) Hierin sind begriffen vier bücher von menschlicher Proportion, durch Albrechten Dürer von Nüremberg erfunden vnd beschriben . . . M.D.XXVIIJ (Colophon :) Gedruckt zu Nüremberg durch Ieronymum Formschneyder auff verlegung Albrecht Dürers . . . 1528 . . .

Sm. folio, with numerous outline woodcut figures of naked men and women, diagrams, etc.; a few wormholes and the title mounted; half morocco Nuremberg, 1528 8 8 0

First and best edition, brought out in the year of his death by Dürer's widow.

"Elles [les gravures] sont au trait, mais d'une hardiesse et d'un dessin remarquable. Je ne trouve nulle part ailleurs la théorie ingénieuse du corrompeur, par laquelle une image de proportions normales étant donnée l'auteur la ramène au grêle ou à l'épais par un procédé géométral. On trouve aussi dans ce livre les rudiments de

DÜRER, *continued* :—

£ s. d.

la methode des projections dont Jean Cousin devait 43 ans plus tard, en 1571, tirer un si grand parti dans sa *Portraicture*. En tout état de cause jamais aucun artiste chez les modernes ne s'était livré avant Dürer à de semblables spéculations numériques sur les formes humaines."—*Didot Cat. Rais.*

- 721 ——— LES QUATRE LIVRES D'ALBERT DURER . . . De la proportion des parties & pourtraicts des corps humains . TRADVICTS PAR LOYS MEIGRET LIONNOIS de langue Latine en François. A ARNHEM, Chez Iean Ieansz . 1613 .

Sm. folio, with the same series of woodcuts as in the German edition; a fine copy in red morocco extra, gilt edges, by Lortic Arnhem, 1613

8 8 0

- 722 ——— ALBERTI DURERI . . . DE VRBIVS, ARCIVS, castellisq; condendis, ac muniendis rationes aliquot . . . PARISIIS, Ex officina Christiani Wecheli . . . M.D.XXXV. ALBERTVS DVRERVVS . . . versus à Germanica lingua in Latinam, Piçtoribus, Fabris ærariis ac lignariis, Lapididis . . . propè necessarius . . . Quatuor his suarū Institutionum Geometricarum libris, lineas, superficies & solida corpora tractauit . . . PARISIIS Ex officina Christiani Wecheli . . . M.D.XXXV

2 works in 1 vol., sm. folio, with large folding woodcuts of fortifications (one slightly defective), geometrical diagrams, etc.; old calf, from the Osterley Park Library Paris, 1535

3 10 0

## H. H.:

- 723 RÜXNER'S THURNIERBUCH. *First Edition.*

(Fol. 1a, title :) Anfang : vrsprung : | vnnd herkoñen des | Thurnirs in Teutscher nation. | . . . (On the reverse, a woodcut marked H. H. of the imperial eagle and crown. Fol. 2a :) Das Keyszerlich Priuilegium vber | dis Buchgegeben. | Wir Karl der Fünfft . . . (This privilege is dated from Speyer in 1527. Fol. 8a blank, 8b contains a fine full-page woodcut of the triple escutcheon of the Pfaltzgraf. Fol. 9a :) Eingang des Thurnirbuchs Das j blat | dem Durchleuchtigen Hochgebornen Fürsten vnd | herren, Herrn Iohannsen Phaltzgrauē bei Reine | Hertzogē in Beyrn . . . | . . . (Last leaf, reverse :) Dis Buch ist gedruckt in verlegung Hieronimi Rodlers | Fürstlichen Secretarien zu Siemern, vnd volendt | vff den letsten tag des Monats Octobris, nach | Cristi geburt, Fünffzehenhundert | vnd im dreissigsten jare. (Under this a woodcut of Rodler's escutcheon.)

Sm. folio, with numerous fine woodcuts; a fine large copy in a modern binding, decorated with geometrical and arabesque mosaics, and having painted edges and silver clasps, executed in imitation of one of the books bound for Diane de Poitiers Siemern, 1530

50 0 0

A MAGNIFICENTLY PRINTED AND ILLUSTRATED BOOK; VERY RARE. It is really a *livre de luxe*, printed in very large and beautiful type (the same as in the Tewrdannck) on thick paper. It would seem as though the expenses of this first edition had been defrayed by a subsidy from the Pfaltzgraf to whom it is dedicated. It forms a strong contrast to the later editions.

The numerous fine woodcuts of tournaments, knightly pageants, and escutcheons are designed somewhat in Burgmair's style, by the unknown master H. H., whose monogram is to be found on the first of them.

Probably the first book printed at Siemern.

COLLATION: 8 preliminary leaves; 302 foliated leaves; and 5

unnumbered leaves of Register at end. Between leaves xxxxiij and xxxxiij there is a large folding woodcut of a tournament. This leaf counts as h ii and (h vii) in the series of signatures.

How the types came into Rodler's temporary possession is a riddle. He no longer had them in 1532, when he reprinted this Thurnierbuch in a smaller type—the same in fact as is used in the preliminaries here) upon thin paper.—The paper-mark in the 1530 edition is an imperial crown with a narrow and very lofty arch above it, from which springs a rod bearing sometimes a star and sometimes a cross.

The escutcheon facing the first page of text bears on a scroll above the crest an inscription "Mein Liebe in Erenn. H. H. Pf. G. Z. S." These letters may represent *Hochgebornen Herrn Pfaltzgraven, Graven zu Spanheim*.

- 724 RÜXNER'S THURNIERBUSH. (*Title:*) Anfang, vrsprung vnd herkomen des Thurniers inn Teutcher nation. Wieuil Thurnier biß vff den letstenn zu Wormbs: Auch wie vnnd an welchen orten die gehalten . . . (*Colophon:*) Dis Buch ist gedruckt in verlegung Hieronimi Rodlers, Fürstlichen Secretarien zu Siemern . . . Funfftzehnhundert vnd im Zweyunddreißigsten jare.

Sm. folio, with numerous fine woodcuts of tournaments and knightly pageants, coats of arms, etc., including a large one in a folding sheet, by the unknown master H. H.; a fine copy in a contemporary binding of stamped pigskin Siemern, 1532

8 8 0

A full account is given of thirty-six grand tournaments which were celebrated in Germany between the years 938 and 1482. The woodcuts are from the same blocks as were used in the first edition of 1530.

COLLATION: a-z, Aa-Mm, all in sixes except f, which, including the large folding woodcut, comprises seven leaves; Nn, eight leaves.

### Hans Scheuffelein:

- 725 BRUNO (Christ.). IOANNIS BOCCACII. Die Gantz Römisch histori auffß fleissigst vñ kürztst begriffen. Ein treffenliche schöne Oration M. T. Ciceronis . . . Alles zusamen bracht vnd verteütscht durch Christophorum Brunonem von Hyrtzweil . . . Augspurg, bey Hainrich Stayner, im M.D.XXXXII. Jar.

With 24 fine woodcuts, two of them bearing the mark of Scheuffelein 1542  
ARETINUS. Zwey schöne Auch lustige Historien vnd Geschicht bücher der Rhömer, krieg wider die Carthaginenser . . . Durch . . . Leonhardum Aretinum beschriben, Vnnd newlich inn das Teutsch durch Marcum Tatum . . . gemacht. M.D.XXXX. (*Colophon:*) Gedruckt inn . . . Augspurg durch Hainrich Stayner . . inn dem xxxx . . Jar.

With 36 large woodcuts, one of them signed by Scheuffelein.

2 vols. in 1, sm. folio, crimson morocco extra, gilt edges, the Seillière arms on the sides Augsburg, Steiner, 1542-40

15 0 0

Some of the woodcuts are from Burgmair's designs; but most of them were done by an unknown artist who was probably Heinrich Steyner himself.

The use of Boccaccio's name in the title of the first work seems to be fraudulent.

- 726 PONTUS. Von Adelischen Mannlichen Tugenten, Erbarkeyt, vnnd Zucht, Ritter Pontus. Ein Rhümreich Zierlich vnnd Fruchtbare Histori Von dem Edlen . . Ritter Ponto . .

Sm. folio, 44 woodcuts, from designs of Burgmair, Hans Scheuffelein, and others; crimson morocco extra, gilt edges, with the Seillière arms on the sides (1548)

20 0 0

This rare book bears no name of place or printer, but it was issued by Stainer at Augsburg—probably his last book. He died in 1548. Some of the cuts bear Scheuffelin's mark, others are by a different hand, and a good many are borrowed from the Tewrdannck.

### Virgil Solis:

- 727 STUMPF (Johann). (*General title, printed in red and black:*) Gemeiner loblicher Eydgnoschaft Stetten, Landen vnd Völckeren Chronick wirdiger thaaten beschreybung. Hierin wirt auch die

STUMPF (Johann), *continued* :—

£ s. d.

gelegenheit der gantzen Europe, Item ein kurtzuergriffne Chronica Germanie oder Teütschlands, in sonders aber ein fleysige histori vnd ordenliche beschreybung Gallie oder Franckrychs fürgestellt . . . Durch Iohann Stumpffen beschriben . . . M.D.XLVIII. Getruckt Zürych in der Eydgnoschaffe bey Christoffel Froschouer.

2 stout vols., folio, *Gothic letter, with nearly 2000 fine woodcuts, including maps, portraits of distinguished personages, coats-of-arms, and a most interesting assemblage of designs representing scenes in Swiss, German, French, and general European history, by Virgil Solis, and apparently also by members of the Holbein family; some leaves slightly water-stained and a few worm-holes; oaken boards, covered with stamped pigskin* Zurich, 1548

10 10 0

This work is one of the most magnificent artistic productions of the 16th century. As a book with illustrations it may be compared with the Nuremberg Chronicle (which was probably in the mind of the publisher) but the designs in this volume are of high artistic character. On folio 23 of the first part we find the following statement:—"Sonderlich ist die edel kunst der Buchtruckerey . . . bey dē Teütschē zu Meyntz vnd Straßzburg, durch Johann Fau-stiū im Jar Christi 1446, erfunden vñ auf bracht durch welche küst alle gute bücher der alten widerum erneüwert ans liecht gebracht, auch in Teitschen landen so vil edler und guter *ingenia* erweckt und zu der geschrift gezogen sind." An engraving of Schoeffer's press and four men at work accompanies this statement.

**Michael Wolgemuth:****728 SCHATZBEHALTER.**

(*Fol. 1 a blank, cut away. Fol. 2a, headline:*) Die Erst vorrede. (*Fol. 4b, col. 1:*) Zu lob vnd eren derallerheiligstē | vñ höhsten götlichen triueltigkeit. Da | het hie an das buch . daf der schrein od' | schatzbehalter der waren reich-tümer | des hails vñ der ewigē feligkeit heiffet | . . . (*Fol. 353a, col. 2:*) Alfo endet fych hye das Buch . der | Schatzbehalter . . der waren | reichtümer des heils vnnd ewyger felig | keit genant . zu lob vnd ere dem göttlich | en und cristenlichen namen . mit groffem | vleys aufs den schriftten zusamen gele= | fen und auffgerichtet. Vnd durch den | Erbern vnnd Achtpern Anthonien Ko | berger . yn der keyferlichen Reichstatt | Nurmberg . Nach der geburt Christi . | vierzehenhundert vnd yn dem eyvnvnd | neuntzigsten iar . Am Eritag dem ach= | tenden tag des Monats Nouembris | aufgedrucket . . . | . . . (*Fol. 354 a blank, cut away*)

Sm. folio, *Gothic letter, 352 printed leaves (sigs. a<sup>5</sup>, b-z<sup>6</sup>, ab-ad<sup>6</sup>, ae<sup>8</sup>, A-Z<sup>6</sup>, Aa-Gg<sup>6</sup>, Hh<sup>9</sup>), double columns, 41 and 42 lines to the column; with 96 remarkable FULL-PAGE WOODCUTS after the designs of MICHAEL WOHLGEMUTH; a few worm-holes at beginning and end, otherwise a fine, sound copy, having the woodcuts UNCOLOURED; in a contemporary binding of oak boards covered with stamped pigskin*

Nuremberg, A. Koburger, 1491 110 0 0

729 — the same. Sm. folio, *the woodcuts coloured by a contemporary hand; old oak boards, covered with stamped leather, the back and sides neatly repaired*

1491 90 0 0



SCHATZBEHALTER, *continued* :—

£ s. d.

730 ——— The complete series of 96 woodcuts, cut out and mounted  
in a folio volume; half morocco 1491 10 10 0

Although two copies and a set of the woodcuts are here offered, the Schatzbehalter is a book of great rarity, and especially so with the woodcuts uncoloured as is the first of the above copies.

The grand series of woodcuts was designed by Michael Wohlgemuth and may be called the finest work of the kind produced in Germany before the advent as a master-engraver of his famous pupil Dürer.

The number of woodcuts is ninety-six of which five are duplicates. Only one cut bears a signature, namely the nineteenth, in which Jephthah's daughter is represented advancing to meet her father. There is a large W on the banner, an initial which Bartsch was inclined to attribute to Wenzel of Olmütz, but which is now assigned to Wohlgemuth. The type in which the book is printed is the same as that used in the 1483 German Bible.

## 731 NUREMBERG CHRONICLE.

(Fol. 1a:) **R**Egistrum | huius ope= | ris libri cro= |  
nicarum | cū figuris et ymagī | bus ab inicio mūdi: |  
(Fol. 2a, col. 1:) Tabula operis hui⁹ de tem | poribus  
mundi . . . | . . . (This table ends on the reverse of fol. 20.  
Fol. 21a, marked Foliū I:) Epitoma operū sex dierū . . . |  
. . . (Fol. 22a, numbered Folium II:) IN principio creauit  
deus celum et terrā . . . | . . . (Foll. 279, 280, 281 blank,  
except for the headline and the foliation CCLVIII, CCLX,  
CCLXI. Fol. 286a, numbered CCLXVI:) . . . | Completo in  
famofiffima Nurembergenfi vrbe Operi | de hyftorijs etatum  
mundi. ac descriptione vrbium. fe= | lix imponitur finis.  
Collectum breui tempore Auxilio docto | ris hartmāni  
Schedel. qua fieri potuit diligentia. Anno xpī | Millefimo  
quadringentefimo nonagefimotercio. die quarto | menfis  
Iunij. | Deo igitur optimo. fint laudes infinite. (Next  
follow Foll. 287-319, foliated CCLXVII—CCXCIX, headed on  
some leaves Sexta etas mundi, which is an error, as it is  
a treatise on European geography. Fol. 320b:) Adeft nunc  
studiofe lector finis libri Cronicarum per | viam epithomatis  
z breuiarij compilati opus qdem | preclarum. z a doctif-  
fimo quoq3 comparandum. Continet | eīm gefta. quecūq3  
digniora funt notatu ab initio mūdi ad | hanc vfq3 tēporis  
noftri calamitatem. Caftigatūq3 a viris | doctiffimis vt  
magis elaboratum in lucem prodiret. Ad in | tuitū autem  
z preces prouidorū ciuiū Sebaldi Schreyer | z Sebaftiani  
kamermaifter hunc librum dominus Antho | nius koberger  
Nuremberge impreffit. Adhibitis tamē vi | ris mathe-  
maticis pingendiq3 arte peritiffimis. Michaelē | wolgemut  
et wilhelmo Pleydenwurff. quarū (sic) folerti acu- | ratif-  
fimaq3 animaduersione tum ciuitatum tum illuftrium |  
virorum figure inferte sunt. Confummatū autem duodeci-  
ma menfis Iulij. Anno falutis nre. 1493. | (Foll. 321 and  
322 blank. Foll. 323-327 consist of an unfoliated piece

NUREMBERG CHRONICLE, *continued* :—

£ s. d.

*which begins : De Sarmacia regione Europe . . . occupying ten pages ; succeeded by a blank leaf 328)*

*Folio, with over 2000 spirited woodcuts by Michael Wolgemuth and William Pleydenwurff; some leaves slightly waterstained and a small blank portion of the title mended; otherwise a good copy, in old French red morocco with gilt fan-shaped ornaments au pointillé, gilt edges*

*Nuremberg, A. Koberger, 1493 52 10 0*

FIRST EDITION of one of the most celebrated of illustrated books. It is a volume of extraordinary interest, embellished with upwards of 2250 woodcut engravings of the principal events, characters, and cities, described in the work, executed in a spirited style by the ingenious artists, Michael Wolgemuth and William Pleydenwurff, as the last colophon in the work informs us. This colophon is given at length in the Bibliotheca Spenceriana, where will be found the fullest and liveliest description of the volume, with faint facsimilies of a few of the cuts. A colophon denotes Hartmann Schedel as the author or editor. The present copy is perfect, with the unnumbered leaves which are frequently wanting.

One of the most striking pictures in the volume is on folio 264 (Latin edition), a grotesque Dance of Death, containing five very large figures. There are ten Latin verses at foot, beginning,

*Morte nihil melius, vita nil pejus iniqua.*

732 NUREMBERG CHRONICLE: *German Edition.*

(*Fol. 1a, xylographic title:*) Register Des | buchs der Cro- | niken vnd geschichten | mit figurē vnd pildnuf | ſen von anbegiñ der welt | bis auf diſe vnſere zeit | (*Foll. 2-10 contain the table. The text commences on fol. 11a:*) Ein kurtze beſchreybung des wercks der ſechs tag von dem geſchöpf der werlt die vorrede. Fo. .i. (*The text ends on fol. 296a, which is correctly foliated "Blatt CCLXXXVI." Fol. 296b and 297a are occupied by a large map of Central Europe. On the reverse is the following 12 line colophon, printed in the middle of the page:*) Hie iſt entlich beſchloſſen das buch der Cronicken . . . vō hohgelertē mannē in latein . . . verſamelt, vnd durch Georgium alten deizmals loſungſchreiber zu Nurmberg aufz deſelben latein . . . in diſs teutſch gebracht . vnn̄d darnach durch . . . Anthonien koberger daſelbſt zu Nurmberg gedruckt . auf anregūg vnd begern . . . Sebalden ſchreyers vnd Sebaſtian kamermaisters . . vnd auch mitanbangung Michael wolgemutz vnn̄d Wilhelm pleydenwurffs . . die diſs werck mit figuren wercklich geziert haben. Volbracht aū xxiiij. tag des monats Decembris . . . M.cccc.xciii iar.

*Large folio, Gothic letter, 299 leaves (10 unnumbered, 1—CCLXXXVI, and another unnumbered), without catchwords; with about 2500 grand woodcuts from the designs of Michael Wolgemuth (the master of Dürer) and Wilhelm Pleydenwurff, including 2 world-maps; the plain bottom corner of the first leaf slightly affected by damp, and a few leaves a little waterstained, otherwise a fine and large copy (454 × 308 mm.) in old red morocco extra, gilt edges*

*Nuremberg, A. Koberger, 1493 25 0 0*

FIRST GERMAN EDITION of this famous work, probably the most profusely illustrated book ever published. It contains exactly the same woodcuts as the Latin edition, which was produced five months earlier.

## 2. Italy

£ s. d.

- 733 BERGOMENSIS. (Fol. 1b:) Incipit Tabula. | . . . (Fol. 13a:)

❧ Fratrī Iacobi philippi Bergomenfis . . . in omnimoda hi | storia nouiffime congeſta: Supplementum Cronicarū appellata. Liber primus feliciter incipit. | (*Beneath this heading is a fine woodcut of the Creation* (162 × 164 mm.). Fol. 274a, numbered 295:) . . . |  
❧ Impſūz aut Venetijs p Bernardinū de benalijs bergomēlēs eodē āno videlicet . 1486 . die . 15 . decēbris . |

Sm. folio, Gothic letter, with numerous fine woodcuts and initial letters; the blank lower margins of a few leaves at the beginning slightly damaged; half calf Venice, Bernardus de Benalijs, 1486

6 0 0

Hain \*2807. FIRST ILLUSTRATED EDITION of this celebrated work.

- 734 MISSALE ROMANUM. (Foll. 1-6 contain the Kalendar. Fol. 7a, col. 1:) Incipit ordo miſſalis ſecun | dum oſuetudinem romane cu | rie . . . | . . . (Fol. 239b, col. 2:) . . . | Venetijs p baptiſtā de | tortis . Mccccxxxix . | die . xxix . octobris | (Fol. 240a contains the register.)

Sm. 4to., Gothic letter, 240 leaves, finely printed in black and red; a striking full-page woodcut before the Canon; with the Gradual Music noted; a fine copy in red morocco extra, gilt edges, by Rivière

Venice, Baptista de Tortis, 1489

18 18 0

EXCESSIVELY RARE. There is no copy in the Briiſh Muſeum or in the magnificent collection of liturgical books belonging to Charles Louis de Bourbon, Comte de Villafranca; and Weale's only reference is to Hain, who never saw it.

The woodcut is executed in outline only. COLLATION: a, 6 leaves; b-m in eights; n, 4 leaves; o-z, z, a, 2l, all in eights; A—D in eights; E, 6 leaves.

- 735 CRESCENTIO (Piero). (Fol. 1a blank, cut away. Fol. 2a, col. 1:)

INCOMINCIA IL LIBRO DELLA A- | GRICVLTVRA DI PIERO CRESCI- | ENTIO CITTADINO DI BOLOGNIA | AD HONORE DIDIO ET DEL SE- | RENISSIMO RE CARLO . | . . . (Fol. 142b, col. 2:) . . . | Impreſſum hoc opus uicencie per meleo | nardum de baſilea die . xvii . meſis Februarii | anno . D.M.cccclxxx . | . . . (Foll. 143-146 contain the Table)

Sm. folio, with a fine woodcut (147 × 60 mm.); some leaves stained; old half binding; RARE Vicenza, Leonardus Achates of Basel, 1490

8 8 0

COLLATION: a-r in eights; s, six leaves; A, four leaves; the first leaf (a blank) cut away. The woodcut, which is placed at the head of the first page, shows the author seated, writing in the presence of King Charles II of Sicily, to whom the book was dedicated.

- 736 LIVIUS. (Foll. 1-18, containing the table, missing. Fol. 19a, col. 1:)

INCOMENZA EL PROEMIO de | la Prima Deca de Tito Liuius . | . . . (Fol. 381, col. 2:) . . . | LAVS DEO | Finite le Deche de Tito Liuis padouano hiſtorio- | grapho uulgarē hiſtoriate cō uno certo tractato de bel | lo punico Stāpate nella inclita cittade di Venetia per | Zouane Verceleſe . . . | . . . Nel Anno . M.cccc.lxxxiii . | adi . xi . del meſe di Febrāio . | (Fol. 382a contains the register, beneath which is the device of L. A. Giunta, printed in red)

Sm. folio, 364 leaves (18 missing at the beginning, and sigs. a-o<sup>8</sup>, p<sup>10</sup>, aa-oo<sup>8</sup>, pp<sup>10</sup>, A—P<sup>8</sup>); with about 430 woodcuts, including 3 pages framed in exquisite woodcut borders (as usual cut into); the fore-margins of a few leaves stained; vellum

Venice, Johannes Rubeus for L. A. Giunta, 1493

16 0 0

FIRST EDITION of one of the most richly illustrated books produced in Italy in the fifteenth century. Most of the cuts are unsigned, but the signature F frequently appears; and we also find on several of them the same small b which was used by the artist of the Poliphilo.

Dr. Lippmann has not observed that several of the cuts in this volume are impressions from blocks used in the Mallermi Bible. The rudeness of execution which may be noticed in many of these illustrations does not in any way disguise the fact that they must have been cut from designs of great beauty.

- 737 KETHAM. FASCICULUS MEDICINÆ.

(Fol. 1a, title:) Fasciculus medicine in quo | contin-  
entur: videlicet . | Primo iudicia vrinarum cum suis |

KETHAM, *continued* :—

£ s. d.

accidentijs . | Secūdo tractatus de flobotomia . | Tertio de cyrogia . | Quarto de matrice mulierū z im- | pregnatione . | Quinto concilia vtiliffima contra | epidimiā . | Sexto de Anothomia mūdini toti⁹ | corporis humani . . . | . . .  
*(On the reverse is a full-page woodcut representing Petrus de Montagna writing at his desk, with three other figures below. Fol. 2a contains a full-page woodcut of doctors in consultation; eight figures are represented. Fol. 2b, a circular diagram inscribed Similitudo complexionum. Fol. 3a, col. 1:)* ¶ Incipit fasciculus medicine compofitus per | excellentiffimum artium ac medicine doctorem : | dominum Ioānem de Ketham Alamanu; . . | . . . *(Fol. 40b, col. 2:)* . . . | . . . ¶ Impreffu; Venetijs per Io | anne; z Gregoriū de Gregorijs fratres . An | no dñi . M.cccc.xcv. die .xv. octobris. |

Sm. folio, with 10 superb outline woodcuts, all full-page size, and fine ornamental initials; the fore-margins of one or two leaves, as usual, slightly cut into; a sound copy bound up with another medical work in a contemporary binding of wooden boards, with a stamped pigskin back; VERY RARE Venice, J. and G. de Gregorijs, 1495 42 0 0

Most of the woodcuts in this book exhibit a wonderful triumph of design, and must take front rank among the best examples of Venetian wood engraving towards the close of the fifteenth century. Nothing but the Poliphilo can be put in line with it. Copies of the Ketham have now become very rare.

"The design is undoubtedly by an artist nearly related to Gentile Bellini. The figures are from twelve to fifteen centimetres in height, and—especially the heads—drawn with much skill. There is a statuesque ease in the arrangement of the compositions, which gives them an appearance of relief, and harmonises admirably with the simple and firm outline-drawing. The scenes which exhibit the dying plague-patient, and the consultation of doctors, have a touch of that solemn gravity which Venetian art knew so well how to infuse into the pictorial representation of important incidents."—*Dr. Lippmann*.

The work with which this copy is bound up is the *Florida Corona Medicinæ* . . edita per Antonium Gazium, printed by the Gregorii brothers four years before the Ketham.

- 738 — another edition. (*Title, within a woodcut border:*) Fasciculus medicie Praxis tam chirurgis quam etiam physicis maxime necessaria, consumatissimi artium, & medicine doctoris Ioannis de Ketam . . . (*Colophon:*) . . . Impressumque in alma Venetiarum ciuitate exactissima diligentia per Cesasarem arriubenum Venetum, anno . . . millesimo quingentesimo uigesimo secundo, die ultimo mensis martii . . .

Sm. folio, with the same 10 woodcuts as in the edition of 1495; inner margins of the first two or three leaves mended, but a fine and large copy, none of the leaves being at all cut into, as is often the case; hf. bd. Venice, 1522 18 18 0

- 739 — another copy. Sm. folio, the bottom margin of the fourth leaf slightly cut into, otherwise a good sound copy; hf. bd. 1522 15 15 0

COLLATION : a, 4 leaves; A—G in eights; H, 4 leaves, the last blank. The woodcuts are from the same blocks as those used for the edition of 1495, though one or two minor alterations are observable. For instance, in the cut of the man suffering from the plague, the figure of the cat has been removed.

## 740 LIVIUS. DECADES.

(*Fol. 1a:*) T. LIVII DECADES. (*Fol. 1b:*) IO. AN. EPISCOPI ALERIENSIS . . . | . . . EPISTOLA. | . . . (*Fol. 21a:*) T. LIVII PATAVINI HISTORICI DECADIS PRIMAE. | LIBER PRIMVS. | . . . (*Fol. 273b:*) . . . | T. Liuii patauini Decades expliciunt. Venetiis per Philippum Pincium Mantuanum: summa cura & | diligenti studio Impressæ. Anno ab Incarnatione domini. M.cccxcy. iiii. nonas nouembris . . | . . . | (*The Register follows below and with it the device (printed in red) of L. A. Giunta*)

Sm. folio, 273 leaves, with three pages gracefully framed in woodcut borders and 171 small woodcuts scattered throughout the text (some of them marked with the initial F), as well as numerous fine woodcut initials, white on a black ground; the large borders slightly cut into; old red morocco gilt, gilt edges, from the Syston Park library

Venice, Philippus Pincius, 1495

18 18 0

The woodcuts had appeared in the Italian Livy of 1493. None of those which bore the initial b were retained in this issue, but the artist's work is here in large quantity unsigned.

## 741 DIOGENES LAERTIUS. LIBRO DE LA VITA DE PHILOSOPHI.

(*Fol. 1a, beneath a woodcut of the philosophers:*) Incomincia el libro dela vita de philosophi z delle loro ele | gantissime sententie extracta da D. Lahertio z da altri anti | quiffimi doctori. | . . . (*The text finishes on fol. 41b, lines 32-33:*) a fe . Et veder poi quanto in ogni casa tal felicità, rara fia | FINIS. | (*On fol. 42a commences the table, which finishes on the reverse, and is followed by the colophon:*) Impresso nel alma cita di Milano . per magistro Philippo | di Mategatij. dicto el Caffano . nel āno del Signore. M.cccc. | lxxxv. a di . xxi . del mese de Nouembro. | Registro. | . . .

Smallest folio, semi-Gothic letter, 42 leaves, 36 lines to the page; with signatures, but without catchwords and foliation; a fine woodcut (93 × 92 mm.), containing five figures of philosophers disputing and reading, on the first leaf; hf. bd.

Milan, Philippus Mantegatius, 1495

32 0 0

AN EDITION OF EXTREME RARITY. There is no copy in the British Museum nor in the Bodleian Library. Indeed, I can trace the existence of no copy except the above. Hain (6212), Panzer (II, p. 79), and one or two other bibliographers mention it, but had evidently never seen it and give no collation, their information being primarily derived from Saxius' introductory account of Milan printing prefixes to Argelati's Bibliotheca Scriptorum Mediolaniensium (2 vols., folio, 1745).

The quire-signatures are a-f, all in eights, except e in four and f in six leaves.

742 GAFORI. (*Fol. 1, title:*) PRACTICA MVSICE FRANCHINI GAFORI LAVDENSIS. | (*Under this title a large woodcut representing Music and all its tones. On the reverse a register of the quires. Fol. 2a blank; 2b and 3a contain the list of chapters. Fol. 3b:*) ILLVSTRISSIMO & Excellentissimo Principi dño. D. Lodouico Mariæ | Sfortiæ Anglo Duci Mediolanensium inuictissimo Franchinus Gaforus Musicæ | professor Salutem. | . . . (*Fol. 5a, surrounded by a fine outline woodcut border:*) FRANCHINI GAFORI LAVDENSIS . MVSICE ACTIO- | NIS. LIBER PRIMVS. | . . . (*Fol. 111b:*) . . . | Practica Musicæ Franchini Gafori laudensis quattuor libris compræhensa Finit. | Impressa Mediolani opera & Impensa Ioannis

petri de Lomatio per Guillermm | Signerre Rothomagenssem anno  
salutis Milessim quadringentessim nonagessi | mo sexto die vltimo  
Septembris . . . | . . .

Sm. folio, 111 leaves, with Music printed from woodblocks and 4  
charming woodcut borders with figures; a corner of the first leaf mended;  
a fine large copy in olive morocco extra, gilt edges; RARE 1496 14 0 0

- 743 POLIPHILLO. (*Fol. 1a, title in eleven lines:*) HYPNERO-  
TOMACHIA POLIPHILI, VBI HV | MANA OMNIA NON NISISOM-  
NIVM | ESSE DOCET . . . | . . . (*On reverse:*) Leonardus Crassus  
Veronenfis Guido Illustriff. Duci Vrbini. s. p. d. | CVM  
femper . . . | . . . (*Fol. 5a, second title, in eight lines:*)  
POLIPHILI HYPNEROTOMACHIA, VBI | HVMANA . . . | . . . (*On  
the reverse:*) POLIPHILVS POLIAE. s. p. d. | MOLTE FIATE . . .  
| . . . (*Fol. 6a:*) POLIPHILLO INCOMINCIA LA SVA HYPNEROTO |  
MACHIA . . . | . . . (*Fol. 233a:*) . . . | Taruiffi cum decoriffi-  
mis Poliae amore lorulis, distineretur misellus | Poliphilus. |  
. M.CCCC. LXVII. Kalendis Maii. (*Fol. 233b:*) EPITAPHIVM  
POLIAE | . . . (*Fol. 234a:*) Li errori del libro. facti  
stampando, liquali corrige cofi. | Quaderno . . . | . . . (*The  
same, line 61:*) Venetiis Mense decembri. M.ID. in ædibus  
Aldi Manutii, accuratissime. (*The reverse blank.*)

Sm. folio, 234 leaves (4 unmarked, and sigs. a-y<sup>s</sup>, z<sup>10</sup>,  
A-E<sup>s</sup>, F<sup>4</sup>), 39 lines to the page, with ornamental woodcut  
initials, and 172 woodcut illustrations of the story, remarkably  
beautiful in design and execution; a short but good copy  
in olive-green levant morocco, gilt edges, by Rivière

Venice, Aldus Manutius, 1499 75 0 0

- 743\* — the same. Sm. folio, a fine large copy (289 × 200 mm.)  
in excellent condition; plain red morocco, inside dentelles,  
gilt edges, the bookplate of the Duke of Bavaria (1618)  
pasted on the title-page 1849 115 0 0

THE MOST BEAUTIFUL OF ALL WOODCUT BOOKS. It is the undoubted  
masterpiece of the school of Venetian wood-engraving. Hundreds of  
critics have displayed their ingenuity in seeking to discover the name  
of the man who furnished the exquisite designs that have given  
immortality to one of the dullest productions of the Italian intellect.  
We are still as far as ever from learning whether the b which is found  
marked on some of the woodcuts (or metal cuts?) is the initial of the  
designer's or the engraver's name. The probability is that b was the  
craftsman, since there are cuts in the 1505 Ovid described below,  
which were evidently drawn by the same hand as those of the Poliphilo,  
and yet bear the initials ia. The artist cannot, therefore, have been  
either ia or b. The resemblance between the work of ia and of b  
(notwithstanding the superior technical skill of the latter) would  
easily be accounted for by the theory that they were two contempo-  
rary wood engravers working on designs supplied by a single artist.  
Some day these obscure matters may be cleared up by a lucky dis-  
covery of some latent fact. In the meanwhile we must be content to  
remain in ignorance of all the three personalities concerned in the  
enquiry. The frequent assumption that ia was Ioan Andrea (Zoan  
Andrea), a Venetian who was engaged soon afterwards as a book-  
illustrator, cannot be maintained. Nor does any one seem to take

POLIPHILLO, *continued* :—

£ s. d.

much notice of the supposed discovery by the late Lake Price that Carpaccio was the man.

The initial letters of the chapters form an acrostic which yields the words Poliam frater Franciscus Columna peramavit. In spite of this Latin phrase and of the Latin title of the book, the language is Italian disfigured with a little classical affectation in the spelling. The author wrote his book at Treviso in 1467, and the work has sometimes been described as having been printed then and there. This usually happened when the last leaf (with the real date) was missing.

The Turner copy, in brown morocco by Bedford, fetched £137.

- 744 — Reproductions (by W. Griggs) of the Woodcuts in the Dream of Poliphilus (*Hypnerotomachia Poliphili*) printed at Venice by Aldus in 1499. (168 facsimiles of the Poliphilo illustrations, with introductory notice and descriptions by J. W. Appell.) 4to., cloth bds.

Department of Science and Art, 1893. 0 6 0

"In point of style, these woodcuts are of the highest merit, the very crown and flower of the art of wood-engraving, simple in composition, and yet rich in effect, with firm broad lines drawn with a precision and certainty of touch which hardly any other class of art can rival, except perhaps the drawing on Greek vases of the fifth century B.C., and the decorations on the earlier sort of Italian maiolica, which was being executed at about the same time as the illustrations of the 'Poliphilus.'"—*Saturday Review*, January 13th, 1894.

- 744\*OVIDIUS. (*Fol. 1a, title* :) Habebis candide lector. P. Ouidii Nasonis Metamorphosin castigatissimam, cum Raphaelis Regii commentariis . . . (*Colophon on fol. 177a* :) Impressum Parmæ Expensis & Labore Francisci Mazalis Calcographi diligentissimi . M.D.V. Cal. Maii.

Sm. folio, 178 leaves, (*the last one a blank*) Roman letter, with 60 beautiful outline woodcuts, most of them by the same artist who designed the illustrations of the *Poliphilo*, seventeen bearing the initials ia, and five the initial N reversed; vellum

1505 20 0 0

The woodcuts are of the Venetian school, and first appeared in the edition printed in Venice in 1497. Here they are reproduced from the original blocks. Nagler and Fisher consider that the impressions are from metal, not from wood, and according to the former "this edition is very rare, and one of the most beautiful works of the Lombardo-Venetian school."

- 745 SÜETONIUS. (*Title* :) SVETONIUS TRANQVILLVS CVM PHILIPPI BEROALDI ET MARCI ANTONII SABELLICI commentariis. . . . (*Colophon* :) . . . Venetiis . . . Per Ioānem Rubeum . . . M.CCCCXVI. Die . VIII . Ianuarii . . . Sm. folio, with about 80 fine woodcuts and numerous ornamental initials; a good sound copy in old vellum

Venice, Joannes Rubens, 1506 6 6 0

The woodcut on the title shows the author and his commentators writing at their desks, and the first one in the text illustrates the birth of Julius Cæsar by the Cæsarean operation. COLLATION: aa, 4 leaves; a—z, &, °, B, A—S, all in eights; T, 6 leaves. The woodcut on the title is signed L. and signatures F and b are also found.

- 746 BOCCACCIO. (*Fol. 1a* :) Lopera de miffier Giovanni Boccacio de mulieribus claris . . . (*Fol. 2a* :) ¶ Vicëtio bagli . ala sua iclita & illustre madōna lucetia figliola del magnifico signore ridolpho d'lbaglioni . s. p. d. . . . (*Fol. 4a* :) PROEMIO ¶ Incomincia el libro intitulado de mulieribus claris . . . (*Fol. 154b* :) . . . Stampado in Venetia per maifstro Zuanne de Trino: chimato Tacuino: del anno . . . m. d. yi. adi. vi. de marzo . . .

Sm 4to., 154 leaves (A<sup>6</sup>, B-T<sup>8</sup>, V<sup>4</sup>), with 106 woodcuts, including repetitions, and ornamental initials, white on black; vellum; RARE

Venice, Zuanne de Trino, 1506 15 15 0

FIRST EDITION IN ITALIAN. The large woodcut of the triumph of *Fama* on the title, the initial N with the naked child playing with a swan, and the portrait of Eve, have been illuminated by a contemporary artist.

747 **LEGENDARIO.** (*Title :*) **LEGENDARIO VULGARE DOVE SI CONTIENE LA VITA**  
**di Tutti li Sancti da la sancta chiesa approbati . . . IN VINEGIA .**  
**Appresso di Francesco Bindoni, & di Mapheo pasini . 1548 .**

*Sm. folio, 220 leaves, with 234 outline woodcuts from blocks engraved before the year 1500 ; slightly water-stained in the lower margins ; vellum*  
*Venice, 1548*

10 10 0

Notwithstanding the date of the book, this volume is an example of the Venetian school of outline wood-engraving before the close of the fifteenth century. The book is perfect, and is illustrated with extraordinary richness. The text is the work of Niccolo di Manerbi (or Mallermi) and derived from the *Aurea Legenda* of Jacobus de Voragine.

748 **DANTE** (*Title :*) **DANTE CON LESPOSITIONE DI CHRISTOFORO LANDINO, ET DI**  
**ALESSANDRO VELLVTELO . . . riveduto, & ridotto alla sua vera lettura,**  
**PER FRANCESCO SANSOVINO FIORENTINO. IN VENETIA, Appresso Gionam-**  
**battista, Marchio Sessa, & fratelli. 1564. Folio, with a fine portrait of**  
**Dante on the title-page and numerous large woodcuts ; a fine copy in the**  
*Venice, Sessa, 1564*

5 5 0

First of the grand editions brought out by the brothers Sessa.

749 ——— another issue. *Sm. folio, with the same series of woodcuts ; green morocco extra, gilt edges*  
*ibid., 1578*

3 3 0

### 3. France

750 **VIATOR.** (*Fol. 1a, title :*) + **DE. ARTIFICIALI. P̄SPECTIVA.** |  
 (*Here a woodcut of concentric circles to represent distance as seen through a tunnel.*) **VIATOR† | Ali. |** (*Fol. 2a, lines 1-2 :*) **De per̄spectiua p̄positiua : Cōpendiū. | A Funda**  
**mentis edificatum . . . |** (*Fol. 42a, colophon :*) . . .  
**IMp̄zessum Tulli | Anno catholice ve- | ritatis. Quigēte-**  
**fimo quito sup̄za | Milefimū : Ad nonū Calendas | Iulias.**  
**Solerti opera petri iacobi | pbri, Incole pagi Sancti Nicolai.**  
 | (*This colophon is printed by the side of the printer's mark, a woodcut in which a cross (with nails) rises from a wounded heart, on the left of the cross some notes of music, on the right the words Fides Ficit. Fol. 43a, lines 1-2 :*)  
**L̄Euure deuant mis parfait et veu par aucuns : leur a**  
**femle estre req̄ | le transcrire et interpreter en vulgar**  
**. . . |** (*Fol. 46a, line 1 :*) **HAbes optime lector . . . |**  
 (*Fol. 46a, last line :*) **pas ronde. Section est ou vne ligne**  
**trespasse lautre. | [Deo Gratias.] |**

*Sm. folio, 46 ll. printed in long lines in large Gothic letters, 37 ll. of the 46 containing woodcuts impressed on the obverse only ; the last leaf inlaid, by reason of which the final words Deo Gratias are missing ; green morocco extra, from the Didot collection*

Toul, 1505 105 0 0

**COLLATION :** A—D, in eights, E, 10 ll. ; unmarked, 4 ll.

The first book printed at Toul ; being likewise the first edition of the first scientific treatise on perspective. Only some four or five perfect copies are known to be extant. The woodcuts in outline have historical as well as artistic value, as they represent architectural monuments of their time. The author was Jean Pelerin, called Viator.

Brunet's account of the signatures is wrong. E is the only quire which has ten leaves, not C as he gives it ; although there is a note in his handwriting inserted here, showing that he had seen this copy when it was in the possession of Leon de Laborde.



£ s. d.

- 751 MACER. (*Title:*) Hrebarum vires Macer tibi carmine dicit . . .  
 (*Colophon:*) Habetis iuuenes studiosissimi Macri floridi de virib<sup>9</sup>  
 herbarū opuſculum ab omī mēda caſtigatiſſimū vna cū interpretatiūculis  
 luce meridiana lōge clarifiſimis. FINIS  
 Sm. 8vo. (16mo. size), *Gothic Letter*, 159 leaves, with numerous  
 woodcuts of herbs, besides the woodcut of Macer on the title; calf neat  
 S. n. (about 1516) 8 10 0

This in two types, the larger of which makes 26 lines to the page, and the smaller  
 33. The editor dates his dedication from a school at Caen.

- 752 BLARROVIO (Petrus de). ◼ PETRI DE BLARROVIO PARHISIANI  
 INSIGNE NANCEIDOS OPVS DE BELLO NANCEIANO . HAC PRIMVM  
 EXARATVRA . . . (*Colophon:*) ◼ Finit feliciter . . .  
 Nanceidos opus . . . Impreſſum in celebri Lothoringie  
 pago diui Nicolai de portu per petrū iacobi pbrm . . .  
 Anno Criſtiāe incarnatiōis. M.D.XVIII. Nonas Ianuar. . . .  
 Sm. folio, *Roman and Gothic letter*, 130 leaves, with 36  
 fine and spirited woodcuts of Battle-Scenes, etc.; a fine and  
 large copy in old French red morocco, gilt over marbled  
 edges, by Derome, from Michael Wodhull's library  
 St. Nicholas du Port in Lorraine, 1518 50 0 0

VERY RARE. It is an epic poem in Latin on Charles the Bold,  
 descriptive of his siege of Nancy. The book is also remarkable as  
 being one of the earliest works printed at St. Nicholas du Port, a town  
 in Lorraine, afterwards destroyed during the Thirty Years' War.  
 Although conquered by a gallant foe, the author's sympathies inclined  
 to Charles. In the opening line he reveals his purpose to write the

Prælia magnanimum quæ te fregere leonem,

the lion being the great Duke of Burgundy, of whom at the end (when  
 his horse sinks in the morass) the poet says

Sic jacet ille ducum dux bello maximus, unda  
 Naufragus in parva.

COLLATION: a, 8 leaves; b—u in sixes; x, 8 leaves. On the  
 reverse of the title is pasted the Privilege, printed in Gothic type,  
 with the date February 21, 1518. The colophon is on the reverse of  
 folio 128. The two concluding leaves are occupied respectively by  
 epitaphs on the author, and the errata. On the reverse is printed in  
 large capitals "LIBER NANCEIDOS," with a remarkable grotesque initial  
 L (measuring 120 × 75 mm.), very similar to Antoine] Verard's No. 7  
 (Macfarlane).

- 753 BIBLE HISTORIÉE. (*Fol. 1a, title:*) Le premier volume  
 | de la bible en francoiz (*Under this intitulation, the wood-*  
*cut mark of Jehan Petit. On the reverse:*) Prologue.  
 (*Foll. 2-9 contain the Table; fol. 10 blank. Fol. 11a,*  
*numbered Feuillet .i. under a large woodcut*) VNg empereur  
 ou vng roy. . . . | . . . | (*Fol. 12a, under a large wood-*  
*cut:*) ◼ Comment le ciel et la terre furēt crees | . . .  
 (*Fol. 125a:*) Des iuges Fueillet .C.xiii. | . . . (*Fol. 126a:*)  
 Des roys Fueillet .i. | . . . (*Fol. 289a:*) Le pſaultier  
 Fueillet .C.lxv | . . . (*Fol. 289b:*) . . . finift le premier  
 volume de | la grant bible en francois historiee et corri- |  
 gee avec le pſaultier. Et fut acheue dimpri | mer le.

8 \*

BIBLE HISTORIÉE, *continued* :—

£ s. d.

xxiii<sup>e</sup> iour doctobre Lan mil cinq | cens et ving Pour Iehan  
 petit libraire iu- | re de luniuersite demourant a paris en  
 la | rue saint Iaques a lenfeigne de la fleur | de lys dor.  
 (Fol. 290 blank. Fol. 291, title:) Le Second volume | de  
 la bible en francoiz. *Under this, Petit's smaller mark.*  
 Foll. 292-299 contain the Table. Fol. 300b:) Le prologue  
 | . . . (Fol. 301a:) Les paraboles de Salomon Fueillet i.  
 | . . . Fol. 444 b: . . . | Senfuyt le nouveau testamēt . |  
 . . . (Fol. 445a:) Saint mathieu. Feuillet. C.i. | . . .  
 (Fol. 446a:) Saint mathieu. Fueillet. ii. | . . (Fol. 557a:)  
 Saint Iehan. Fueillet .C.xiii. | . . . (Fol. 557b:) . . . |  
 Cy fine lapocalipse saint Iehan | leuangeliste. | A la louenge  
 dedieu . . . | . . . | finist le secōd volume de la | grant bible  
 en francois historiee et corri- | gee avec lapocalipse Et fut  
 acheue dimpri | mer le. xxiii. iour doctobre Lan mil cinq |  
 cens z vingt Pour Iehan petit marchand | libraire . . . |  
 . . . | . . . |

2 vols. in 1, sm. folio, *Gothic letters*, 557 leaves, double  
 columns, 51 lines to the column, with signatures; with about  
 150 fine woodcuts; in a sixteenth-century binding of stamped  
 calf; with the book-label of Lionel Gatford, 1715

Paris, 1520 30 0 0

There is no indication of the actual printer's name.

A rare and early edition, with very good woodcuts, of the well-  
 known paraphrase of the Bible by Peter Comestor, translated from  
 the Latin by Guy des Moulins, and revised by Jean de Rely.

- 754 TORY (GEOFFROY). CHAMP FLEVRY Au quel est contenu Lart & Science  
 de la deue & traye Proportiō des Lettres Attiques, quō dit autremēt  
 Lettres Antiques, & vulgairement Lettres Romaines proportionees  
 selon le Corps et Visage humain . . . (Colophon:) Cy finist ce present  
 Liure, avec Laddition de Treze diuerfes facōs de Lettres, Et la maniere  
 de faire Chifres pour Bagues dor, ou autrement. Qui fut acheue  
 dimprimer Le mercredi . xxviiij . iour du Mois Dapiril . Lan Mil  
 Cinq Cens . xxix . Pour Maistre Geofroy Tory de Bourges, Autheur  
 dudit Liure, & Libraire demorāt a Paris . . . Et pour Giles  
 Gourmont . . .

Sm. folio, *Roman letter*, 8 unnumbered and 80 numbered leaves,  
 with beautiful woodcuts and borders by Geoffroy Tory, including his  
 device of "le pot cassé," and a great variety of alphabetical forms and  
 letter-types, and comprising even an Arabic and a Samaritan alphabet;  
 with various elegant ornamental designs; a sound and large copy  
 (250 × 172 mm.), but having the last leaf a little smaller than the rest  
 of the book; ruled throughout in red; old half bound red morocco

Paris, 1529 28 0 0

- 755 — the same. Sm. folio, a smaller copy (242 × 171 mm.); plain red  
 levant morocco, inside gold border, gilt edges, by Rivière 1529 28 0 0

FIRST EDITION of this curious and interesting book. Not only the artistic beauty  
 of the designs, but also the character of the text make this book remarkable. The author  
 treats of the proper form of French speech, and satirizes pedantic and slang expressions,  
 of which some specimens are given; as well as of provincial and Parisian methods of  
 pronunciation. It has thus a considerable value for the study of the French speech in  
 Francis I's time. There is also a *Rondeau* by Madame d'Entragues. It is a well-  
 known fact that Rabelais literally copied the *Escumeurs de Latin* which appears in  
*Pantagruel* from Tory's 'Avis aux Lecteurs' in this work.

£ s. d.

- 756 LA GRAND NEF DES FOLZ. LA GRÂD NEF DES folz du monde . . .  
1530 Francoys Ivste . . . (*Colophon:*) Cy finist la nef des folz du  
monde . . de nouuel translatee de latin en francoys et imprimee a  
Lyon sur le Rosne par Francoys Juste Imprimeur. Le dernier Jour  
du moys de Juing . Lan . M.CCCCC.xxix . . .

Sm. 4to., gothic letter, with 119 woodcuts from the same blocks as  
were used in the edition printed by Balsarin in 1498; old French red  
morocco, gilt edges (*Padeloup*)

Lyon, 1529-30 15 15 0

The text is not the same as that of the 1498 book. The verses and the running  
commentary are omitted; and the prose translation of the Latin text is wholly  
different from that of Jean Drouyn.

- 757 HOMER. LES DIX PREMIERS LIVRES DE L'ILIADÉ D'HOMERE,  
PRINCE DE POETES: Traduietz en vers Francois, par M.  
Hugues Salel . . . On les vent à Paris . . en la boutique  
de Vincent Sertenas, 1545. (*Colophon:*) IMPRIME A PARIS  
PAR IEHAN LOYS M.D.XLV.

Sm. folio, handsomely printed in fine Roman characters,  
with 11 beautiful woodcuts, nine of them within exquisite  
Renaissance borders; very fine copy in crimson morocco  
extra, gilt edges, with the Sellière arms on the sides

Paris, 1545 32 0 0

First edition of Salel's Homer, a translation into French, the  
earliest in that language made from the Greek. It has a considerable  
interest for the history of French literature, although it is a poor and  
spiritless version. In the epilogue, Salel complains that a Lyonnese  
pirate had already printed the first two books unwarrantably, and thus  
compelled him in self-protection to publish the ten that he had  
finished. This fact will help to correct Brunet's erroneous statements  
on the subject. The woodcuts are extremely beautiful in design and  
execution, and have been ascribed to JEAN COUSIN.

- 758 BELON (Pierre). L'Histoire naturelle des ESTRANGES POISSONS MARINS  
. . . Obseruee par Pierre Belon du Mans . . . A Paris De l'imprimerie  
de Regnaud Chaudiere . . . 1551.

Sm. 4to., with fine woodcuts; red morocco extra, gilt edges

Paris, 1551 18 0 0

Bound by Padeloup with a large and splendid border inside, from a roulette which  
had been made by Padeloup for his big work.

Formerly in the Beckford collection.

- 759 ——— PORTRAITS D'OYSEAVX, ANIMAVX, SERPENS, HERBES, ARBRES, HOMMES ET  
femmes, d'Arabie & Egypte, obseruez par P. Belon du Mans . . .  
A PARIS, Chez Guillaume Cauellat . . . 1557 . . .

Sm. 4to., with 220 pretty woodcuts, and two large folding tableaux of  
Mount Sinai and Mount Athos; a fine and perfect copy in old red  
morocco

Paris, 1557 18 18 0

The so-called Map of Mount Athos is a map of Lemnos and other islands, with  
the coasts of Asia Minor, of Rumelia as far as Constantinople, and of Macedonia. It  
is nearly always wanting in copies of the work.

- 760 FIGURE DEL VECCHIO E DEL NVOVO TESTAMENTO. FIGURE  
DEL VECCHIO TESTAMENTO, CON VERSI TOSCANI, PER Damian Maraffi . . .  
IN LIONE, PER GIOVANNI DI TOERNES M.D.L.III. (*With 222 pretty woodcuts  
from the designs of Bernard Salomon.*) FIGURE DEL NVOVO TESTAMENTO.  
Illustrate da veri vulgari Italiani [da Maraffi] IN LIONE, PER GIOVANNI  
DI TOERNES M.D.L.III. (*With 95 woodcuts by Petit Bernard.*)

2 vols. in 1, sm. 8vo., a large and beautiful copy in red morocco  
extra, gilt edges

1554 12 12 0

This complete original set of the Bible Prints of Le Petit Bernard is excessively  
rare. It was the first edition of the whole; as the issues of 1553 contained only 199  
Old Testament cuts, and those of the New Testament appeared here for the first time.

- 761 GRAND KALENDRIER. Le Grand Calendrier & Compoſt des Bergers, compoſé par le Berger de la grand Montaigne . . . A PARIS, Par NICHOLAS BONFONS . . .

Smallest folio (roy. 8vo.), numerous spirited large and small woodcuts representing the occupations of the months, ſcriptural ſubjects, &c., AND INCLUDING THE REMARKABLE SERIES ILLUSTRATING THE TORTURES OF HELL; a fine large copy, in red morocco extra, marbled gilt edges, by Trautz-Bauzonnet; VERY RARE Paris, N. Bonfons, n. d. (15—)

7 7 0

- 762 POLIPHILLO. LE TABLEAU DES RICHES INVENTIONS Couuertes du voile des feintes Amoureuſes, qui ſont repreſentees dans le SONGE DE POLIPHILE Desvoilees des ombres du Songe & ſubtilement expoſees PAR BEROALDE . A . PARIS . . . 1600 .

Sm. folio, with over 180 beautiful woodcuts, and a very fine copperplate title; green morocco extra, by Duru Paris, 1600

10 0 0

- 763 — the ſame. Sm. folio, the title a little cut into, as alſo one or two of the larger woodcuts; otherwiſe a fine copy in old French calf gilt 1600

7 7 0

Beroalde de Verville, who was a far more ſkilful and ingenious writer than Francisco Colonna or Jacques Gohory, made ſome alterations at beginning and end which give his book the appearance of a new tranſlation; but the body of the text is identical with that of Gohory's edition of 1553-4. The preliminary critical diſſertation is curious, and deſerves to be carefully read. The woodcuts are free imitations by Jean Cousin of thoſe in the Italian edition of 1499. Didot deſcribes them as being "plus gracieuſes, plus ſonples, et marquées fortement du ſtyle François de la Renaissance." In both theſe copies the large Priapeian plate is undeaſed.

COLLATION: \*—\*\*\*\*\* in fours (the laſt a blank, cut away); A—Rr in fours.

#### 4. The Netherlands

- 764 FASCICULUS TEMPORUM. (Fol. 1a blank: 1b contains Veldener's woodcut eſcutcheon beneath the words *Innecium ſancti ewāgelii ſecundum | johannen Gloria tibi domine*. (The framework has a border ſurrounded by a text, of which the firſt words are:) *Inden beghinne was dat woert . . .* (Fol. 2a, within a woodcut arabesque border:) *Generacio et generacio lau- | dabit opera tua et potenciā | tuam pronuntiabunt Da- | uid inden C en xliiij pſalm | ſcrijft en ſeyt Dat gheſlach | te ende gheſlachte ſal louen | dijn wercken . . .* (This preface ends on fol. 4a, and the Table occupies 4b-8b. Fol. 9a:) *Int beghinſel heeft god gheſcapen hemel | en eerde . . .* (Fol. 338, numbered CCCxxx:) *Hier kyndet dat boeck dat men hiet faſciculus temporum in houdende die Cro | nijcken van ouden tijden Als van dat die werlt eerſt gheſcapen is Ende van dat Adam ende Ena eerſt ghemaect worden totter gheboert xprifti toe . . .* (The ſame, line 9:) *By my volmaect jan veldenaar woennende tutrecht opten dam Int jaer ons he- | ren mccccolxxx op finte valentijns dach op die vaſtelauont zc.* (Here follows Veldener's woodcut mark.)

Sm. folio, 338 leaves, with 33 woodcuts of towns, perſonages, etc., and 248 woodcut eſcutcheons, all in contemporary colouring; the firſt leaf mounted, and the borders cut into; old ſtamped calf repaired

Utrecht, 1480

9 9 0

The numeration of the leaves begins with ij on fol. 10 and ends with cccxxx on fol. 338. There are no ſignatures.

On leaf Cxci we find the ſtatement, between the two dates of 1450 and 1453, that "die boeckprinters worden ſeer vermenicht in allen landen."

Veldener had already printed the Latin text at Louvain in 1476; but this Dutch verſion contains nearly twice as much matter as the Latin in the form of ſupplements, and was carried down to the birth of the Archduke Philip in 1748. Theſe additions were probably made by the printer himſelf.

Independently of its value as a text, as a ſpecimen of early printing, and as a book of Dutch woodcuts, this is, by virtue of its numerous heraldic woodcuts, the oldeſt printed Armorial.

## 765 DIALOGUS CREATURARUM.

(*Fol. 1 a blank cut away. Fol. 2a :*) [P]refacio ī libru  
 qui dicit<sup>r</sup> dyalog<sup>o</sup> creaturarū moralizat<sup>o</sup> | omni materie  
 moraliē iocūdo et edificatiuo modo appli<sup>z</sup> | cabilis Incipit  
 feliciter | . . . (*Foll. 3-10 are occupied by two tables, the  
 one of titles, the other of morals. Fol. 11 a blank cut away.*  
*Fol. 12a :*) Dyalogus creaturarū optime moralizatus . . . |  
 . . . . (*Fol. 104, lines 5-10 :*) | nia secula seculorum  
 A M E N | (*Here the printer's large woodcut mark*) |  
 Prefens liber Dyalogus creaturarum appellatus iocundis |  
 fabulis plenus Per gerardum leeu in opido goudenfi incept<sup>o</sup>  
 | munere dei finitus est Anno domini millesimo quadrin-  
 gente<sup>r</sup> | fimo octuagesimo menlis iunij die tertia | G LEEV |

Sm. folio, printed in Gothic type, 102 printed leaves,  
 34 long lines to a page, without numeration or catchwords;  
 with 124 outline woodcuts, and a fine arabesque border on  
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 numerous smaller ones throughout the book; russia gilt, gilt  
 edges, a fine copy

Gouda, Gerard Leeu, 1480 125 0 0

FIRST EDITION, and the first illustrated book produced by Gerard  
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766 JACOBUS DE THERAMO. BELIAL. Een rechtelick ghedinghe tusschen  
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 hemelschē god, antwoerdere . . . (*Colophon on folio CXIII :*) Hier is  
 voleyndt der fondarē troost Belyal ghenoeft . Ende is . . . gheprent  
 in . . . Antwerpen . . . Doer die costen van den eerbaren . . . Henrick  
 Eckert vā homberch . . . m.ccccc . en . xij.

Sm. folio, with 71 illustrations (wood or metal cuts), many of them  
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Antwerp, 1512 15 15 0

The author is mentioned in the prologue as "eenen gheleerden experten clerck .  
 Jacob de theramo."

The cuts which are generally printed from two or three blocks put together (and  
 frequently recomposed for the purpose of modified repetition) had already been used by  
 Bellaert at Harlem in 1484, in his edition of the Belial. Eckert was in possession of  
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767 LA BIBLE FRANÇAISE. La sainte Bible en Francois, translatee selon  
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## IV. ARCHITECTURE

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| 806 | — CONTRASTS: or, a Parallel between the noble Edifices of the Middle Ages, and corresponding Buildings of the present Day; shewing the present Decay of Taste. 4to., with engraved title and 19 double plates; cloth or half calf 1841   | 0 | 15 | 0  |
| 807 | — THE TRUE PRINCIPLES of POINTED or CHRISTIAN ARCHITECTURE. Sm. 4to., FIRST EDITION, with frontispiece, 9 etchings, and 78 woodcuts and vignettes; hf. bd. 1841  | 0 | 10 | 0  |
| 808 | — the same. Sm. 4to., the plates and the larger text illustrations on INDIA PAPER; hf. bd. 1841  | 0 | 12 | 6  |
| 809 | — the same. Second Edition. 4to., with frontispiece, 20 plates, and 69 woodcuts and vignettes, 1843.—AN APOLOGY for the REVIVAL of CHRISTIAN ARCHITECTURE in ENGLAND. 4to., with 10 plates, 1843.—in 1 vol., cloth 1843  | 0 | 15 | 0  |
| 810 | — A TREATISE ON CHANCEL SCREENS and ROOD LOFTS, their Antiquity, Use, and Symbolic Signification. 4to., with 14 plates; cloth 1851   | 0 | 16 | 0  |
| 811 | — A UNIQUE VOLUME comprising the following: The TRUE PRINCIPLES of POINTED or CHRISTIAN ARCHITECTURE. A special copy mounted throughout on thick paper, the plates and illustrations in the text on INDIA PAPER, 1841.—90 leaves on which are mounted ORIGINAL DRAWINGS AND LETTERS BY THE AUTHOR AND THE ORIGINAL AUTOGRAPH MANUSCRIPT OF "The True Principles of Pointed or Christian Architecture" including the ORIGINAL DRAWINGS for the text illustrations.—AN APOLOGY for the REVIVAL of CHRISTIAN ARCHITECTURE in ENGLAND. The plain plates on INDIA PAPER: 1843.—13 leaves on which are mounted the ORIGINAL PENCIL DRAWINGS for the plates of "The True Principles of Pointed or Christian Architecture."—14 leaves containing AUTOGRAPH LETTERS AND AN ORIGINAL COLOURED DRAWING.—in 1 vol., 4to., bound in thick oaken boards covered with polished red morocco extra, gilt edges, the author's monogram on sides v. y. 20 0 0 |   |    |    |
- The great majority of these autograph letters are addressed by A. W. Pugin to his publisher, Weale, but there are also some from H. Le Keux and Jewitt. They relate to the details concerning the publication of *The Principles of Pointed or Christian Architecture*, and are of great interest. Weale probably preserved them for this reason, and ultimately had them bound with the MS. which remained in his hands. Each letter is accompanied in most cases by its envelope.

- 811 RANDON (CLAUDE). (*Title within an engraved compartment surrounded with flags, naval instruments and allegorical figures, lines 1-6:*)  
| PLAN | DE PLUSIEURS BÂTIMENS DE MER | AVEC LEURS PROPORTIONS |  
DEDIÉ | A son Altesse Serenissime Monseigneur | Louis Auguste de  
Bourbon | (*The same, lines 15-18:*) | Par | Henri Sbonfski de Passebon |  
Écuyer, Lieutenant d'une des | Galeres du Roy. | Roy. folio, with engraved  
frontispiece and 17 plates; original mottled calf  
Marseilles, Laurent Bremond, about 1690 8 8 0
- The title is engraved by Simonneau, probably Charles Simonneau. One plate is by Barthelerny Chasse.
- Nagler mentions these engravings but gives their number as 14; and the fact that he mentions the title in this connexion seems to point to the conclusion that he thought Randon to have engraved it. In both these particulars he is incorrect. Brunet does not include this book in his manual and it is not noticed in my general catalogue. It is one of the most interesting books on naval architecture and is likewise one of the rarest.
- The subjects of the plates, which are among Randon's best (he was probably in Rome at the time) are as follows: La galere Patronne, a la rame; Galere a la voile portant l'estendard de chef d'Escadre; Galeasse a la voile; Galeasse a la rame; Barque allant vent arriere; Tartane de pesche; Brigantin donnant chasse a une Felouque, et prest alaborder (*sic*); Flute vaisseau de charge a la voile; Saisue batiment dont les Turcs se seruent en leuent pour leur trafic; Polacre a la voile; Coupe dyne Galere avec ses proportions; la galere Reale a la fonde; Coupe dun Amiral de 104 pieces de canon avec ses principales proportions et les noms des pieces du dedans; Vaisseau du premir rang portant pavillon d'Admiral; Vaisseau du troisieme rang a la voile; Bruslot a la fonde; Galiote a bombe.
- 812 RONDELET (J.). TRAITÉ théorique et pratique de l'ART de BATIR  
[Huitième et neuvième Editions]. 5 vols. in 4 (text), roy. 4to., and  
1 vol. (atlas), impl. folio, with 207 plates; half red morocco  
Paris, 1838-1842 3 0 0
- Vols. IV and V are of the ninth edition; the remaining vols., of the eighth.
- This is a first-rate book on architecture in its widest meaning, and, comprising, as it does, the results of the progress attained in France and abroad in this art, is of great practical use to the modern architect.
- 813 SERLIO (S.). Libro primo [—Libro quinto] d'Architettura . . . 5 vols.  
in 1, folio, with 4 separate titles and numerous woodcuts, some margins  
a little defective; in the original vellum Venice, 1560-1562 1544-1559 2 5 0
- 814 — Il terzo Libro . . . 1544. — Regole generali d'Architettura  
(Libro quarto) . . . 1544. — together, 2 vols. in 1, folio, with 2 separate  
titles and numerous woodcuts; in the original vellum Venice, 1544 1 8 0
- 815 — (Fol. 1, blank. Fol. 2a, title, within a large woodcut compartment,  
lines 1-13:) | The first . Booke | of Architecture, made | by Sebastian  
Serly, entrea- | ting of Geometrie . | Translated out of Italian into |  
Dutch, and out of Dutch | into English. | (Here an ornamental design  
and a ruled line.) | LONDON | Printed for Robert Peake, | and are to  
be sold at his ihop neere | Holborne conduit, next to the | Sunne  
Tauerne. | ANNO DOM. 1611 | (Fol. 18a, lines 1-3:) | The second  
Booke of | Architecture . . | . . entreating of Perspective, | (Fol. 46a,  
lines 1-2:) | The third Booke, | entreating of all kind of excellent  
Antiquities. . . | (Fol. 120a, lines 1-3:) | The fourth Booke. | Rules  
for Masonry (*sic*), or Building | with Stone or Bricke. . . | (Fol. 192a,  
lines 1-5:) | The fift Booke | of Architecture. . . | . . wherein there |  
are set downe certayne formes of Tem- | ples . . . (Fol. 207a, colophon,  
lines 1-4:) | Here endeth the fift Booke: And this also is the end of the  
whole worke of Sebastian Serlius; Translated out of Italian | into  
Dutch, and out of Dutch into English, at the charges of Robert Peake. |  
Printed at LONDON, by Simon Stafford. 1611 . | B. W. | (Fol. 209,  
blank).
- 5 vols. in 1, folio, FIRST ENGLISH EDITION, black letter, with innumerable woodcuts; a few margins at the beginning and end slightly wormed; a fine copy in old rough calf; VERY RARE 1611 13 13 0
- This is one of the rarest and earliest of English books on architecture. The

L. s. d.

woodcuts, especially those of ceilings, are of extreme beauty. Although the complete work consists of seven books only five were ever translated into English.

The following bibliography of the foreign editions may be of interest :

There is only one complete edition of the seven Books—the Frankfurt edition of 1575—and two, of the first six Books—the Venice editions of 1566 and 1572.

The first two Books had apparently not been published in 1544, although this is the date of the second and third edition respectively of Books III and IV. The supposed first edition of Books I and II was published undated at Venice, and the first dated edition is that of Paris in 1545. There are two Venice editions of Books I and II, viz. 1551 and 1563; further, two Paris editions in 1547 and 1550.

The editions of Book III are : Venice, 1540, 1544, 1551, 1561, 1562 and later.

" " " " IV " : Venice, 1537, 1540, 1544, 1551, 1559; Paris, 1542.

" " " " V " : Venice, 1551, 1559; 1558-60 (first 5 Books); Paris, 1545, 1547, 1550 (first 5 Books).

" " " " VI " : Venice, 1557, 1558, 1559, 1567, 1566 and 1572 (first 6 Books); Leone, 1551, 1560; Paris, 1551.

" " " " VII " : Venice, 1584, 1600; Frankfurt, 1575 (the complete work).

- 816 SIBIGATTI (L.). The Practice of Perspective, from the Original Italian. Folio, with frontispiece and 49 plates engraved by J. WARE; half calf 1756 0 18 0

- 817 VIOUET LE DUC. COMPOSITIONS ET DESSINS de Viollet-le-Duc, publiés sous le Patronage du Comité de l'Œuvre du Maître. Roy. folio, with portrait and 100 plates (some coloured); in a portfolio (pub. 150fr.) Paris, 1884 3 18 0

Most of the plates, including the portrait, are heliogravures, but there are also some etchings, lithographs, photogravures, and photographs. They give numerous examples of architecture including plans, elevations, gold and silver work, sculpture, ornament, iron work, furniture, decorative paintings, etc.

- 818 VITRUVIUS. (Fol. 1a, title, lines 1-8 :) | DI | Lucio | Vitruuio | Pollione de | Architectura Li- | bri Dece traducti de | latino in Vulgare affi- | gurati : Cōmentati : . . . | (Foll. 2-7 comprise the list of contents; fol. 8, 'oratio' and 'præfatione.' The text commences on fol. 9a and ends on fol. 191a. Colophon on the same page :) | Qui finisse Lopera præclara de Lucio Virtruuio Pollione de Architectura . . . | (11 lines below :) | . . . Im | pressa nel amœna & delectuole Citate de Como | p Magistro Gotardo da Pôte Citadino Mila- | nese : ne lanno del nro Signore Iesu Chri | sto M.D.XXI.XV. mēsis Iulii . . . | (Fol. 191b, 'registrum'; fol. 192a 'tabula de li errori,' the reverse blank.)

Folio, with 110 woodcuts; a fine copy in half calf Como, 1521 6 0 0

- 819 — the same. Roy. folio, LARGE PAPER, blank portions of one or two leaves mended and a few inner margins slightly wormed; hf. bd. 1521 8 8 0

- 820 — the same. Folio, a few leaves at the end slightly wormed; fine large copy in contemporary stamped calf 1521 10 10 0

Rare and valuable. The heading on the first page of text shows that Cesare Cessarino, a Milanese professor of architecture, was the man who supplied the commentary and the illustrations. Among the latter is a large design of Milan Cathedral, which is said to be the earliest engraved example of a Gothic edifice. Besides the proper illustrations of architectural character, there are likewise figures of waterwheels, military engines, and other inventions; including a warship moved not only by sails, but also by paddles. The commentary is also extremely valuable, not only to the mathematician and architect, but also to the painter and sculptor, as it gives rules for colouring and for studying symmetry and proportion, especially mentioning Michel Angelo and other eminent artists. THE FIRST MENTION OF THE CAMERA OBSCURA, USUALLY ATTRIBUTED TO PORTA, IS ALSO FOUND IN THIS WORK.

- 821 — (Fol. 1a, title within an architectural design, lines 1-6 :) | I DIECI LIBRI | DELL' ARCHITETTURA DI M | VITRUVIO TRADUTTI ET | COMMENTATI DA MONSIGNOR | BARBARO ELETTO PATRIARCA | D' AQVILEGGIA | (The same, line 10 :) | IN VINEGIA PER FRANCESCO MARCOLINI CON PRIVILEGGI. M.D.LVI. | (Fol. 2a contains the dedication, fol. 2b, a full-page woodcut.

*The text commences on fol. 3a and ends on fol. 141b. Foll. 142-149 comprise the table and errata. Fol. 150a contains a full-page woodcut at the head of which is the 'registro deoll' pera.' Fol. 150b, colophon within a large decorative woodcut, lines 1-9 :) | SOLI | DEO | ONOR | IN VENETIA PER | FRANCESCO | MARCOLINI | CON | PRIVILEGI | M.D.LVI.*

Folio, with numerous fine woodcuts, some moveable, blank portions of two leaves neatly repaired; old mottled calf; RARE Venice, 1556

2 2 0

- 822 — M. VITRVII POLLIONIS DE ARCHITECTVRA LIBRI DECEM, COM COMMENTARIIS DANIELIS BARBARI . . . VENETIIS, Apud Franciscum Franciscum Senensem, & Joan. Crugher Germanum. M.D.LXVII.

Sm. folio, with numerous large woodcuts of architectural details; a sound copy in the original calf *ibid.*, 1567

0 12 6

- 823 — (*Title, in red and black, lines 6-8 :) | . . . Zehen Bücher von der Architectur vnd künstlichem Bawen . Ein Schlüssel vnd einlegung aller Mathe- | matischen vnd Mechanischen künst . . . | (The same, lines 24-30 :) | Burch | D. Gualtherum H. Rinium Medic. & Mathem. | Vormal in Teütische Sprach zu transferierten | noch von niemand | sonst verstanden | sonder für vn möglichem geachtet worden. | Mit Keyserlicher Maieest. Gnade vnd Freyheit. | Getruckt zu Basel durch Sebastian | Henricpetri. | (Foll. 2-18 comprise the preface and register. Fol. 19, blank. The text commences on fol. 20a and ends on fol. 360a. Fol. 360b, Colophon, lines 1-4 :) | Getruckt zu Basel durch Sebastian Hen- | ricpetri in Jar nach der Geburt | Christi | M.D.LXXV | (Fol. 361a is blank, on the reverse is the printer's device.)*

Folio, with numerous woodcuts; a fine copy in vellum, with black ornamental borders, coats of arms on sides, the initials W S H, and the date 1595; VERY RARE Basel, 1575

5 5 0

The woodcuts include, *inter alia*, views of buildings ornamented with statuary, engines of war, and curious full-page designs of early efforts at building.

- 824 — (*Engraved title, lines 1-7 :) | M. VITRVII POLLIONIS | De | ARCHITECTVRA | LIBRI DECEM. | AMSTELODAMI. | Apud Ludovicum Elzevirium. | ANNO CIO IOCLIX. | (Letterpress title, lines 1-4 :) | M. VITRVII POLLIONIS | DE | ARCHITECTVRA | LIBRI DECEM | (The same, lines 9-16 :) | Præmittuntur | ELEMENTA | ARCHITECTVRÆ | Collecta ab . . | HENRICO WOTTONO . . | Accedunt | LEXICON VITRVVIANVM | BERNARDINI BALDI VRBINATIS . . . (The same, lines 19-31 :) | DE PICTVRA | Libri tres . . | LEONIS BAPTISTÆ DE ALBERTIS. | DE SCVLPTVRA | Excerpta . . ex Dialogo | POMPONII GAVRICI . . | LVDOVICI DEMONTIOSII | COMMENTARIIS | DE SCVLPTVRA ET PICTVRA. | . . . | Omnia in unum collecta digesta & illustrata | A | IOANNE DE LAET Antwerpiano. | Sm. folio, with woodcuts; vellum gilt Amsterdam, 1649*

1 1 0

- 825 — the same. Sm. folio, a fine copy in an eighteenth century English binding of red morocco, with broad dentelle borders, gilt edges 1649

3 13 6

Graesse mentions this edition as valuable "pour sa jolie exécution typographique." It is dedicated to Christina, Queen of Sweden.

- 826 WILD'S FOREIGN CATHEDRALS. A Selection of Choice Examples of the Ecclesiastical Architecture of the Middle Ages, chiefly in France. Impl. folio, 12 plates COLOURED IN IMITATION OF THE ORIGINAL DRAWINGS AND MOUNTED ON CARDBOARD; in a half red morocco portfolio (pub. £12. 12s) [1831]

3 3 0

CONTENTS: Strasbourg, 1; Cologne, 1; Chartres, 1; Beauvois, 1; Rheims, 2; Rouen, 1; St. Ouen, 2; Amiens, 3.

"This splendid work is now complete, and does equal honour to the genius of the artist, and the liberal spirit of the publishers. It is unequalled in its way, and will be long without a rival, whether bound as a volume, treasured in a portfolio, or framed for universal admiration. With all our respect for Proust, and some others, we must admit that there never was an artist who touched on Gothic architecture with the same severe truth and fidelity as Mr. Wild."—*Athenæum*.

## 2. Austria

- 827 KLEINER. (Fol. 1, blank; fol. 2a, title, in Latin and German, lines 1-14:)  
 | VERA ET ACCURATA DELINEATIO | *Omnium Templorum et Cœnobiorum* |  
*Quæ tam Cæsarea Vrbe ac Sede Vienna Austriæ, quam in circumjacentibus*  
*Suburbijis | ejus reperiuntur. | Vbi non minus aliquot Principum ac*  
*Comitum, ut et alia Splendida ædificia ad Oblectationem | Spectatorum*  
*indigitata, | Ad vivum ibi designata | per SALOMONEM KLEINER, Archi-*  
*tecturæ Cultorem, | Excusa et edita, | à | IOHANNE ANDREA PFEFFEL,*  
*S. Cæs. Maj. Chalcographo Aulico | Augustæ Vindelicorum | Anno*  
 MDCCXXIV. | PARS PRIMA. | (Fol. 38a, lines 1-2:) | VERA ET ACCURATA DE-  
 LINEATIO | . . *Residentia et Secessuum Cæsareorum* | (The same, line 17:)  
 | PARS SECUNDA. | (Fol. 74a, line 1: ) | NEO-AUCTA VIENNA AUSTRIÆ | *The*  
*same, line 20: )* | PARS TERTIA. | (Fol. 109a, lines 3-5: ) | VERA ET ACCU-  
 RATA REPRESENTATIO | *Sacrorum juxta, ac profanorum ædificiorum | quæ*  
*in hac Metropoli . . . de novo excitata sunt: | (The same, line 16: )* | PARS  
 QUARTA. | (Fol. 144a, in German and French, within an engraved  
 compartment, lines 10-12: ) | *Les quatre representations | des Plans et*  
*Veües tant agreables que belles, qui se trouvent hors de la | Residence de*  
*Vienne, | (Fol. 179, blank).*

5 pts. in 1 vol., large oblong folio, 179 leaves of which 169 are plates  
 engraved by CORVINUS and others; in the original half vellum binding;  
 VERY RARE Augsburg, 1774

16 0 0

This important work is the most trustworthy authority on Vienna as it was in the  
 beginning of the eighteenth century. Its many plates, beautifully engraved by  
 some of the most celebrated artists of the period, amply and clearly illustrate every  
 item of architectural interest in the Austrian capital. The copy here offered is in  
 exceptionally fine condition. Brunet says that the first four parts are rarely found com-  
 plete. This is not only perfect but contains the excessively rare fifth part (unknown  
 to Ebert and Brunet).

## 3. France

- 828 ANDROUET DU CERCEAU. (Vol. I, title, lines 1-10:)  
 | LE PREMIER VOLVME | *des plus excellents Bafti- | ments de*  
*France. | Auquel font designez les plans de quinze*  
*Baftiments, & de leur contenu: | ensemble les eleuations*  
*& singularitez d'un chascun . | PAR IACQUES ANDROUET,*  
 DV | CERCEAV, ARCHITECTE . | A PARIS, | *Pour ledit Jacques*  
*Androuet, du Cerceau . | M. D. LXXVI. | (Vol. II, line 1: )*  
 | LE SECOND VOLVME | (The same, lines 8-10: ) | A PARIS, |  
 . . . | M. D. LXXIX. |

2 vols., folio, FIRST EDITION, with 149 plates; an  
 unusually fine copy in full russia extra, gilt edges, from  
 the Hamilton Palace library, with the large book-plate of the  
 Duke of Hamilton; EXCESSIVELY RARE Paris, 1576-79

60 0 0

This copy fetched £126 at the Hamilton Palace Sale.

This work, the most important of the famous French architect,  
 gives exact plans of thirty palaces and royal and feudal castles which  
 are now either entirely demolished or reconstructed.

Five plates, those of the castle of Charleval, are by Batiste  
 Androuet, son of Jaques Androuet.

- 829 — the same. Second Edition. 2 vols. in 1, roy. folio, LARGE PAPER,  
 with 149 plates, BEFORE THE NUMBERS; a fine copy in wooden boards  
 covered with vellum, embossed; from the Sunderland library Paris, 1607

15 0 0

The second edition is identical with the first both in regard to text and number  
 of plates.

ANDROUET du CERCEAU, *continued* :—

830 ——— (Vol. I, *title, lines 1-10* :) | LE PREMIER VOLUME | des plus excellents Baſti- | ments de France. | Auquel ſont deſignez les plans de quinze Baſtiments, & de leur contenu : | enſemble les elevations & ſingularitez d'un chacun. | PAR IACQUES ANDROUET, DV | CERCEAU ARCHITECTE. | A PARIS, . . . | M. DC. VII. | (Vol. II, *title, lines 1-14* :) | LIVRE | D'ARCHITECTURE | DE | IACQUES ANDROUET | DV CERCEAU ; | DES PLUS EXCELLENS BAſTIMENTS | de France . | *AVQUEL SONT DEſIGNEZ LES PLANS DE QUINZE | Baſtimens & de leur contenu : enſemble les elevations & ſingularitez d'un | chacun.* | TOME II. | (*Here a woodcut.*) | A PARIS, | chez PIERRE MARIETTE, rue ſ. iacques, a l'Eſperance. | (*Here a ruled line.*) | M. DC. XLVIII. |

2 vols., folio, with 149 plates; vellum, with the bookplate of Lord Leighton  
Paris, 1607-1648

8 10 0

It will be noticed that vols. I and II are of the second and third editions respectively.

Brunet gives a detailed collation in his manual but he is at fault in several instances. The number of plates is 149, and in arranging them, the printer seems not to have followed any one system. For instance in one copy two plates will be found printed on one folio, whilst in another those two identical plates will be printed separately on two folios. The copies here offered have each the requisite number of plates, but the number of folios on which they are printed varies as explained. I append a description.

Vol. I :—Louvre, 9—Vincennes, 2—Chambord, 3—Boulogne, 10—Creil, 1—Coussey, 5—Follembroy, 2—Montargis, 5—St. Germain, 6—La-Muette, 3—Valleri, 5—Verneuil, 10—Ancy-le-Franc, 5—Gaillon, 9—Mayne, 2—Vol. II :—Blois, 5—Amboise, 3—Fontainebleau, 7—Villiers-Cotteret, 3—Charleval, 5—Tuileries, 4—St. Mor, 3—Chenonceau, 4—Chantilly, 9—Anet, 10—Escowan, 5—Dampierre, 4—Chalnu, 3—Beauregard, 3—Bury, 4.

831 ——— Les Plus excellents Bastiments de France par J. A. Du Cerceau. Sous la Direction de H. Destailleur. Gravés en Fac-simile par F. Dujarric. Nouvelle Edition augmentée de Planches inédites de Du Cerceau. 2 vols., roy. folio, THICK PAPER, with numerous plates; half brown morocco, gilt tops, uncut  
Paris, 1868-70

3 3 0

In this reprint are included, as mentioned above, several unpublished plates of Du Cerceau; they thereby render this an invaluable aid and supplement to any original edition. There are over 154 plates printed on 136 folios. They include, among others, the excessively rare views of the Bastille and Pont St. Michel, as they were in the sixteenth century.

832 CLUTTON (H.). REMARKS, with ILLUSTRATIONS, on the DOMESTIC ARCHITECTURE of FRANCE, from the Accession of Charles VI. to the Demise of Louis XII. Folio, with woodcuts and 16 tinted lithograph plates; half red morocco, from the Beckford library  
1853

2 2 0

833 COTMAN (J. S.). ARCHITECTURAL ANTIQUITIES of NORMANDY; accompanied by Historical and Descriptive Notices by D. Turner. 2 vols. in 1, roy. folio, with 101 etched plates of the most celebrated and curious Remains of Antiquity in Normandy including Elevations and Details, and an Inscription reproduced in facsimile; half morocco, gilt back and top  
1822

2 16 0

834 DALY (C.). L'ARCHITECTURE PRIVÉE au XIX<sup>e</sup> SIÈCLE sous NAPOLEON III. [Première Série.] Nouvelles Maisons de Paris et des Environs. 3 vols. in 1, roy. folio, with 3 engraved titles and 236 plates of Plans, Elevations, and Details of Private Mansions, Villas, etc., including Exterior and Interior Decoration, Chimney Pieces, Doors, Windows; half dark green morocco, gilt top (pub. 240 fr. unbd.)  
Paris, 1864

4 15 0

835 ——— the same. 3 vols., roy. folio, half brown morocco  
1864

5 5 0

836 ——— L'ARCHITECTURE PRIVÉE au XIX<sup>e</sup> SIÈCLE. Troisième Série. Décorations intérieures peintes. 2 vols., roy. folio, with 110 exquisite coloured plates of Drawing Rooms, Dining Rooms, Bed Rooms, Studies, Libraries, Entrance Halls, Concert Rooms, and Shops, with their Details and Parallels, lithographed by LEVEIL, DAUMONT, G. SANIER,



DALY, *continued* :—

FAUVIN, *etc.*; a fine copy in half red morocco, gilt tops (pub. 320 fr., unbd.) Paris, 1877 £ s. d. 6 6 0

CONTENTS—I: Salons et Dépendances—Salles à Manger et Dépendances—Chambres à Coucher et Dépendances. II: Cabinets de Travail et Dépendances—Accès et Dépendances—Salles de Concerts, Magazins et Détails divers.

- 837 — MOTIFS HISTORIQUES D'ARCHITECTURE et de SCULPTURE D'ORNEMENT, pour la COMPOSITION et la DÉCORATION extérieure des ÉDIFICES publics et privés. [Première Série.] Choix de Fragments empruntés à des Monuments français du Commencement de la Renaissance à la Fin de Louis XVI. 2 vols., roy. folio, with 198 very fine plates of Doors, Carved Panels, Windows, Vases, Fountains, Ornamented Keys, Marbles, Carved Wood, Bronze Work, Balusters, *etc.*, by VARIN, GIBERT, CHAPPUIS, HUGUENET, OBERMAYER, and others; half morocco (pub. 300 fr. unbd.) Paris, 1869 5 5 0

"L'Architecture privée" consists of 3 series, the first and third of which are here offered for sale. The second series, in 3 volumes, was published in 1868-1870, with the following sub-title: "Détails techniques et esthétiques. Boutiques, magasins, *etc.* Décorations extérieures et intérieures."

The "Motifs historiques d'Architecture" comprises 2 series, the first of which I have catalogued above. The second series, consisting of 50 parts, was published in 1876-1880.

Each series is complete in itself and entirely independent of any other.

- 838 JOHNSON (R. J.). SPECIMENS OF EARLY FRENCH ARCHITECTURE, selected chiefly from the Churches of the Ile de France. Impl. folio, with 100 large plates; half morocco; RARE Newcastle-upon-Tyne, 1864 3 7 6

- 839 — the same. Impl. folio, a fine copy in half red morocco extra, gilt top, with the original wrappers bound in 1864 4 4 0

The plates are all of them lithographs and illustrate over 30 different churches. They give views, plans, elevations, sections, and details, including capitals, corner-pieces, arches, doors, windows, steeples, *etc.*

- 840 PETIT (J. L.). Architectural Studies in France. Impl. 8vo., with about 300 illustrations from drawings by the Author and P. H. De la Motte; cloth gilt, gilt top 1854 0 16 0

- 841 — the same. Impl. 8vo., brown morocco extra, gilt edges 1854 1 0 0

- 842 PUGIN. ARCHITECTURAL ANTIQUITIES OF NORMANDY. 1828. A SERIES OF 750 ORIGINAL SKETCHES AND DRAWINGS, MANY OF WHICH WERE NEVER PUBLISHED. The whole mounted on drawing paper and bound in 6 impl. 4to. volumes, green morocco extra, with borders of gold, from the libraries of Sir Jeffry Wyatville and Sir William Tite v. d. 84 0 0

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- ONLY TWO OTHER COPIES KNOWN, one, which disappeared forty years ago when the Bernal collection was dispersed, and another, now in Berlin.
- The book consists of 38 pp. of outline designs of vases, goblets, jugs, and jewels; besides a large illustration on the title of a goldsmith's atelier with five persons at work. This last woodcut is a fine one, but is nevertheless not by the master-hand that drew the beautiful ornamental designs. The only letterpress in the book is the four lines of intitulation on the title-page (in which, by the way, the word *Gold* in *Goldschmidt* is printed on a little pasted slip to replace some other word); and they might be held to support the conjecture in Nagler's *Monogrammisten* that Hans Brösamer, painter at Fuld, was a different person from Hans Brosamer, woodcut-artist at Erfurt. However that may be, the New Kunstbüchlein is a book of such extraordinary rarity as to have been unknown to Bartsch, Nagler, Brunet, Graesse, Pas-savant, and the editor of the *Monogrammisten*.
- The four designs on the last page seem to represent fantastic lamps, three of which have dragons' bodies and heads. Two small drawings similar in style, and evidently by the same hand, are added loosely. On one of these are the words "Das. Wart. Gotes. plipt. ewig."
- There is no monogram upon any of the pages.
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| 1276 | the same. Roy. 4to., half morocco, gilt top, uncut 1881  | 1  | 0  | 0  |
| 1277 | GRAESSE (J. G.). Guide de l'Amateur de Porcelaines et de Poteries. Cinquième Édition. 12mo., upwards of 150 pp. of Marks and Monograms; cloth Dresden, 1875  | 0  | 3  | 0  |
| 1278 | GULLAND (W. G.). CHINESE PORCELAIN. With Notes by T. J. Larkin. Second Edition. 2 vols., 8vo., pp. xxiv, xxxviii, 506, with 485 full-page photographic illustrations; cloth 1902   | 0  | 17 | 6  |
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|      | The entire edition of this sumptuous work consisted of 298 copies. The book describes and illustrates the beautiful Staffordshire ware, sent to America after the War of Independence, upon which were impressed views of the places and buildings regarded with pride by the American people.<br>This pottery formed the tableware of the upper classes and consequently became rare. Indeed, of the pieces which have survived breakage, but a small proportion are unmarked by the knife. |    |    |    |

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| <p>The aim and intention of the present volume is the illustration of the earliest known examples of Italian Maiolica. It is only within the last few years, from discoveries mainly in excavations made in various places in Central and Northern Italy, that these primitive essays of the Italian potters have been brought to light. They may fairly be accepted to represent the art at its first introduction, the period whereof the historians of Maiolica have either passed over in discreet silence or have hazarded vague conjectures as to the nature of its productions. Hence they supply that long-sought page in the record of ceramic art which will help to solve many problems hitherto obscure; especially those relating to the progress of the technical procedure and the artistic influences shaping and directing Italian Maiolica at the commencement of its career. But apart from questions like these, the works themselves will always possess the supreme interest pertaining to every phase of the art of the early Italian Renaissance.</p> <p>225 copies were printed.</p>   |  |   |    |    |
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| <p>The capabilities of glazed earthenware as a medium for architectural ornamentation naturally found ready recognition from a race so keenly sensitive to artistic impressions as the Italians. Thus even at the dawn of the Renaissance movement they employed glazed discs or bowls (in mezza-maiolica) to add passages of brilliant colour to the wall surfaces of their buildings. But it was not until the ceramic artists had acquired facility in the manipulation of the harder stanniferous enamel—the true maiolica—that the new process was applied to floor tiles. Thenceforth the tile pavements were numerous, and they formed an important factor in the general decorative scheme in many of the secular and ecclesiastical edifices of the period. The close connection of these tiles with the contemporary vasework needs no insistence. They are two phases of the same art, and since both were subject to similar influences and were probably fired in the same furnaces, so each illustrates the design and the technical methods of the other. Therefore a critical examination of the art of the Italian maiolicanti would be incomplete did it not include a consideration of the XVth century pavement tiles. That they have been treated in a rather cursory manner by the historians of maiolica is probably due to the few remaining pavements being situated in remote and widely distant localities, which may also account for such notices of them as have appeared being seldom accompanied with illustrations. In this particular the requirement of the student has not been forgotten in the present volume, the author giving representations of typical specimens of the tiles composing the pavements still existing, and those which once belonged to famous buildings rich in historic associations. Amongst the latter are some from the palace of the Vatican and from the papal apartments in the adjacent Castle of St. Angelo. These last have only recently been discovered in the course of the work now in progress at the mediæval fortress. They include examples bearing the arms and impress of popes who occasionally resided there, commencing with Pope Nicholas V.</p> <p>250 copies were printed.</p> |  |   |    |    |
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| <p>The present study in XVth Century Italian Maiolica illustrates and discusses a series of vases, which, since sufficient examples have been discovered permitting a fair estimate of their artistic qualities, have awakened considerable interest amongst connoisseurs and students of ceramic art. The ware itself displays the influence of the brilliant Hispano-Moresco lusted pottery, whilst its closest technical affinities are with the faience produced in Central Italy at the early Renaissance epoch. Its special characteristics, indeed, leave no doubt either respecting its racial derivation or that it belonged to that stage in the development of the national art wherein the potters were emancipating themselves from the limitations of their primitive practice. The palette</p>   |  |   |    |    |

is still restricted, but the freedom of line in the ornamental design and the frankness of the brushwork give promise of that fresh and vigorous spring-tide of the art which was near at hand.

Italian Maiolica is rich in historic associations, although on this point the evidence in some cases is not always clear and continuous. Fortunately, in the present instance the testimony is indisputable—being that of the objects themselves. At least half a dozen of the jars bear the devices of two of the noblest monuments of Mediæval Italy, the Hospitals of Sta. Maria Nuova and La Scala.

250 copies were printed.

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- 1319 — The LIFE of JOSIAH WEDGWOOD, from his private Correspondence and family Papers in the Possession of J. Mayer, F. Wedgwood, C. Darwin, Miss Wedgwood, and other original Sources. With an introductory Sketch of the Art of Pottery in England. By ELIZA METEYARD. 2 vols., large 8vo., with portraits, plates, and numerous woodcuts; cloth, or calf gilt 1865-66 1 5 0
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- The plates in Girtin's rare book are very beautiful specimens of the engraver's art. The series published by Phillips was issued afterwards (1816) in book form. See No. 1346.
- 1346 GRAPHIC ILLUSTRATIONS of the most prominent Features of the FRENCH CAPITAL; with characteristic Figures in the Foregrounds: comprised in Twelve Stroke Engravings, from accurate Designs taken in Paris during the Imperial Reign of Buonaparte. With descriptive Notices and interesting Anecdotes. London: published by Harper and Co. (Successors to Mr. Kearsley,) No. 46, Fleet Street. 1816. Oblong atlas folio, with 12 plates, a part of each bottom margin stained; hf. bd., uncut 1816 2 10 0
- This series of plates was first issued by Richard Phillips in 1803. See No. 1345.
- CONTENTS:—1, Paris from Mont Martre; 2, Paris from the South Boulevard; 3, The Military School; 4, The Luxembourg; 5, The Mint; 6, The Old and New Louvre; 7, The Tuileries facing la Place du Carrousel; 8, The Garden and West Front of the Tuileries; 9, The Garden of the Tuileries; 10, La Place de la Concorde; 11, Entrance to Les Champs Elysées; 12, Les Champ Elysées.
- 1347 RIGAUD (J.). A Collection of Five Views of Famous French Palaces—Roussel. Vue perspective du Chateau de la Celle—together 6 large engravings (average  $11\frac{1}{2} \times 8\frac{3}{4}$  ins.), FINE IMPRESSIONS; in a half holland portfolio; RARE Paris, about 1750 1 1 0
- LIST OF PLATES:—Vue du Chateau de Marli; Vue du Dome de l'Eglise et d'une partie des Batiments de l'Hotel royal des Invalides; Vue du Chateau royal de Vincennes; Vue de vieux Chateau de St. Germain en Laye; Vue du Chateau de Berni.
- 1348 — RECUEIL CHOISI DES PLUS BELLES VUES DES PALAIS, CHÂTEAUX ET MAISONS ROYALES DE PARIS et des ENVIRONS, dessinées d'après Nature et gravées par J. RIGAUD. Impl. folio, with title and 92

(of 129) *fine plates*, ORIGINAL IMPRESSIONS CAREFULLY COLOURED; *a very fine and tall copy in russia extra, gilt edges*, by Woodburn; VERY RARE

Paris, chez Cherceau et Basan, [1752] 31 10 0  
From the Frazer collection.

## 6. Germany

- 1349 GERNING (Baron von). A PICTURESQUE TOUR ALONG THE RHINE, FROM MENTZ TO COLOGNE, translated from the German by J. Black. 4to., with folding map and 24 coloured plates; *a very fine copy in mottled calf extra, gilt edges*, by Rivière; from the Fraser collection Ackermann, 1820 6 0 0

- 1350 JANSCHA. COLLECTION DE CINQUANTE VUES DU RHIN les plus intéressantes et les plus pittoresques, depuis Spire jusqu'à Dusseldorf; dessinées sur les Lieux d'après Nature. Fünfzig malerische Ansichten des Rhein-Stromes von Speyer bis Düsseldorf nach der Natur gezeichnet von L. Janscha . . . Wien . . . 1798. Oblong impl. folio, with 50 coloured plates; *full red morocco extra by Rivière* Vienna, 1798 60 0 0

This rare and beautiful series of views is remarkable for its historical importance. Drawn before the many changes of the 19th Century these plates give accurate representations of the most romantic of Continental scenery at perhaps its most interesting period. There are given Speyer, Mannheim, Worms, Oppenheim, Hochheim, Kostheim, Mainz, Erbach, Oestrich, Rüdesheim, Bingen, Mäusethurm, Assmannshausen, Bacharach, Pfalz, Caub, Oberwesel, St. Goar, Bornhofen, Salzig, Boppard, Braubach, Königstuhl, Coblenz, Ehrenbreitstein, Andernach, Lentesdorf, Unkel, Rolandseck, Gottesburg, Marienforst, Poppelsdorf, Bonn, Cologne, Düsseldorf, etc.

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### LIST OF PLATES

Das Residenzschloss Weilburg.  
Runkel und Schadeck.  
Ansicht von Marburg.  
Die Abtey Arnstein.  
Das Kloster Altenburg.  
Dietkirchen und Dehrn.  
Wittgenstein und Laasphe.  
Fetzberg und Gleiberg.  
Ansicht von Biedenkopp.

Die Hanseley bey Weilberg.  
Ansicht von Giessen.  
Ansicht von Nassau.  
Ansicht von Limburg.  
Ursprung der Lahn in Forsthause.  
Lahneck und Unterlahnstein.  
Ansicht von Laurenberg.  
Ansicht von Balduinstein.  
Ansicht von Wetzlar.

## 7. Great Britain

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## CONTENTS

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The most important item in this interesting collection is undoubtedly the rare and early view of the Port of Rome by Ligorio. It probably gives the best idea of that part of Rome as it was during the 16th century. Ligorio was contemporary with Antonio Lafreri and complete copies, which by the way, are excessively rare, of this latter's *Speculum Romanæ Magnificentiæ* invariably contain several of his (Ligorio's) works.  
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The present study in XVth Century Italian Maiolica illustrates and discusses a series of vases, which, since sufficient examples have been discovered permitting a fair estimate of their artistic qualities, have awakened considerable interest amongst connoisseurs and students of ceramic art. The ware itself displays the influence of the brilliant Hispano-Moresco lustred pottery, whilst its closest technical affinities are with the faïence produced in Central Italy at the early Renaissance epoch. Its special characteristics, indeed, leave no doubt either respecting its racial derivation or that it belonged to that stage in the development of the national art wherein the potters were emancipating themselves from the limitations of their primitive practice. The palette is still restricted, but the freedom of line in the ornamental design and the frankness of the brushwork give promise of that fresh and vigorous spring-tide of the art which was near at hand.

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The examples portrayed illustrate specimens of the ceramic art of Persia, Egypt and Syria—not that of the Far East, China and Japan. This pottery is of great rarity, the known examples being in a few national museums, as the British Museum, South Kensington Museum, the Louvre, the Sèvres Museum, and the Museum of the Hôtel Cluny, and in a very limited number of private collections. They also include a few examples of the Spanish Moorish wares. The aim of the work is to give representations of the Eastern vases, bowls, etc. which influenced the early Italian Maiolica—mainly that of the XVth century.



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## ITALIAN CERAMIC ART

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The capabilities of glazed earthenware as a medium for architectural ornamentation naturally found ready recognition from a race so keenly sensitive to artistic impressions as the Italians. Thus even at the dawn of the Renaissance movement they employed glazed discs or bowls (in *mezza-maiolica*) to add passages of brilliant colour to the wall surfaces of their buildings. But it was not until the ceramic artists had acquired facility in the manipulation of the harder stanniferous enamel—the true maiolica—that the new process was applied to floor tiles. Thenceforth the tile pavements were numerous, and they formed an important factor in the general decorative scheme in many of the secular and ecclesiastical edifices of the period. The close connection of these tiles with the contemporary vasework needs no insistence. They are two phases of the same art, and since both were subject to similar influences and were probably fired in the same furnaces, so each illustrates the design and the technical methods of the other. Therefore a critical examination of the art of the Italian maiolicanti would be incomplete did it not include a consideration of the XVth century pavement tiles. That they have been treated in a rather cursory manner by the historians of maiolica is probably due to the few remaining pavements being situated in remote and widely distant localities, which may also account for such notices of them as have appeared being seldom accompanied with illustrations. In this particular the requirement of the student has not been forgotten in the present volume, the author giving representations of typical specimens of the tiles composing the pavements still existing, and those which once belonged to famous buildings rich in historic associations. Amongst the latter are some from the palace of the Vatican and from the papal apartments in the adjacent Castle of St. Angelo. These last have only recently been discovered in the course of the work now in progress at the mediæval fortress. They include examples bearing the arms and imprese of popes who occasionally resided there, commencing with Pope Nicholas V.

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